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Politics and culture in the theater of the Greeks of the Black Sea area (end of 19th until the end of 20th century)

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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Abstract

This dissertation was written as part of the MSc in Black Sea and Eastern Mediterranean Studies at the International Hellenic University. In this dissertation an effort is made to examine the politics and the cultural aspects shown in the theatre production of the Greeks of the Black Sea area between the end of the 19th century until the end of the 20th century, through researching the bibliography about the subject and analyzing the scripts of the plays written and performed into this period of time in the specific area and also in Greece. The study tries to examine the stories of the plays performed and understand the political messages they were trying to transmit to the audiences, as well as the condition of politics and the culture in the communities the Greeks had formed in the area.

There are two places of space, that are investigated ,the South Black Sea coastline, Pontos for the contemporary Greeks, and the North and Eastern Black Sea area. There are two specific time periods, as well, the first before the Communist Revolution of the 1917 and the second after the revolution and the formation of the Soviet Union. Between these two basic time periods, a small period of time, between 1917 and 1923-24, that is between the Communist Revolution and the Population exchange between Turkey and Greece, a very turbulent period, is also examined as a sub period. The primary sources for the current dissertation are the twenty theatrical scripts found in the work of Ermis Mouratidis , in the books he published , that introduce the readers to the theatre of the pontian Greeks, as well as the twenty two theatrical scripts found in the archive of Polys Haitas that is kept in the library of the Comittee of the Pontian Studies in Athens Greece. All these scripts are found relative to the theme of the study as they were written , performed or included scenes taking place, in the area of the Black Sea, the two places of space mentioned above. Secondary sources are the books, articles, dissertations, newspapers and magazines that provide information about the theatrical production, cultural and political aspects in the life of Greeks of Black Sea , during the periods of time examined.

Keywords: Cultural Aspects, Politics, Theatrical Production, Greeks of the Black Sea Area, Soviet Union, Pontos

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Preface

The material and amount of the data investigated is quite large. In addition to what I found, all this research has helped me come up with a way of writing the thesis. Some of the researches and the works have caught my attention, not only for their content but also for the way they are presented - these works have been an exemplar of style for me. Specifically, there are two characteristics that I would like to justify here. The first is the amount of personal element that was used. This is because, I, the researcher and author myself, being an actor and being a 3rd generation Pontian from my father's side, I tried to read and understand texts directly from Pontian, For the interpretation, I used what came to mind as relative, which I have discussed, or lived with my Pontian relatives and friends. I travelled a lot (literally but also through books) and learned a lot. I believe that this did not prevent my work from being objective and interesting for more than one. The second characteristic is that no particular effort was made to achieve a single narrative; on the contrary, the individual parts of the work retain some of their autonomy. This includes the organization of the subject, the structure and the style. I hope that this autonomy works as I wish, that is, helping the reader to easily find what is likely to impress him, since he can easily locate it in the chapters of this dissertation, and making it able so that some parts of my study can be presented alone and independently of others.

In this point I first need to thank my supervisor Professor Iakovos Michailidis for encouraging me into choosing this subject, helping me to find sources and providing me with all the support, as I had to postpone for a whole year the dissertation submission, due job related matters. I would like to thank also Professor Kyriakos Chatzikyriakidis for guiding me to find sources and advising me. He introduced me things I had never heard of. In this point I should thank: Mr Efstahios Karoumbis and Mrs Giota Tsiligaridou, the tireless workers of the Comitee for the Pontian Studies that helped me find the scripts in the archive of Polys Haitas and for their contribution in making the long distance between Thessaloniki and Athens short, as they were always

available for me , when I was not able to be physically present in the hospitable library of the Comitee for the Pontian Studies

I gratefully acknowledge Professor Dimitrios Dentsoras, and theater director Yannis Paraskevopoulos for believing in me and writing letters of recommendation for me to IHU, Dr. Vassileios Dakos, Dr. Konstantinos Bachas and Dr. Dimitrios Vonofakos for their full support in translation problems, studying and writing methodology. Last but not least, a special thank you to my father Georgios Efkolidis for helping me with the understanding of the Pontic dialect and all my family, the one I come from and the one I created with my wife Anna. Their moral and psychological support and our endless discussions about the history of Black Sea Greeks inspired me to begin and finish my MA Studies and contributed into shaping my way of life, that is strongly based on the expression: Without memory there is no future. This dissertation, therefore, is dedicated to them.

In any case, I am solely responsible for all the opinions expressed and for any oversights.

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Introduction

Greek theater in the Black Sea countries is a subject that I had never heard of, until, during my work on the course "Hellenism in the Black Sea" as part of my master's degree program, I read about Greek Association of Batumi "Prometheus" & Drama Association of Prometheus. I was then researching the activities of the Greeks in Batumi. Soon during my research, I discovered the existence of the "Greek State Theater" in Sohum. The question that immediately arose for me is, why I did not learn about the existence of these theaters and their production during all the years I have been involved with theater, since I have graduated from the National Theater of Northern Greece Drama School, I was taught theater history, Greek theater history, and while counting the years of my amateur and professional career, 27 years, I never heard of a work written or played there. The Black Sea Greek theater was an unknown field and I tried to explain why.

The truth is that in my mind I always had "Digenis Akritas" - this medieval epic poem whose first manuscript was found in the Monastery of Panagia Sumelas in Trabzon - as the representative of the theatrical production of Hellenism in the Black Sea. An old, historical play, not many times performed by theatrical groups, written in the language of that time, different from the modern Greek, but not the local idiom of the area, and that has later been found in quite different versions elsewhere. However, I believe that because the theatrical play speaks for the frontiersmen, the area I study always had such a character as the far end of the Byzantium, we can include the play in its theatrical, artistic, production. But beyond that? From 9th and 10th centuries, when Digenis Akritas was created, a long period of empty time passes, and suddenly there were new theatrical plays, Pontian, in Greece, or in the Western countries that the Pontians spread. Plays that talk about the pain of uprooting, some that speak about heroic moments of emperors or guerrillas, and finally the ones that very humorously describe some particular stories of refugees. On the other hand, the cities on the Black Sea coast, through the stories of our grandparents, were proudly presented as urban centers of pan-European range. They had churches, schools, libraries, newspapers, and theaters. So what was performed

there? Probably plays that travelled there from Greece, by many Greek casts, perhaps even local amateurs. This was the answer I gave myself, there was no theatrical production in my mind.

So when I learned about the Greek State Theater of Thessaloniki, synonymous with the state theater of Northern Greece, I imagined that it was organized by Soviet state agencies and was dominating in the artistic life of the city, it should have had a lot of productions. But what consisted that production? What was staged there? Why didn't I have any idea of the plays that were written and presented there, when reasonably they should have been staged in Greece as well? Where are these theatrical pieces now staged? There is a large percentage of Greeks living there that repatriated and live in Greece now, where do they stage their productions? But many also are still there and their communities are full of life. What theatrical plays do they prefer to show or watch?

Clues From Bibliography and Theoretical Approach

There are some facts that can be concluded from the works of previous researchers and they will be presented here prior to my personal archival research and preliminary investigation of theatrical scripts found. For a better understanding of the work done, the hypothesis of the research will be presented.

What could be considered as Greek theater of the Black Sea countries?

The purpose of this thesis is to identify elements of politics and culture in Greek theater of the countries of the Black Sea from the end of the 19th to the end of 20th century. In Asia Minor, the Greeks who lived there are called, by modern researchers, Pontians. On the north and east coasts, however, this is not exactly the case. « One should bear in mind that the Greek minority was quite diverse in its culture and origins. Depending on their place of origin, the Greeks in Russia differed linguistically, culturally and as far as their ethnic consciousness was concerned. The case of the so called Mariupol Greeks is a good example”(Karpozilos 1996-1997, p. 19). While "The Greeks of Northern Caucasus and Georgia were in the overwhelming majority, Pontian of origin and spoke Pontian, on the contrary in the area of Mariupol and the surrounding Greek villages were speaking marioupolitika. In Crimea there were some communities where Greeks spoke the common modern language. However, the Pontians were numerically superior ... The educational level of all Greek populations was generally low with higher illiteracy rates between Pontians and Mariopolites. " (Karpozilos-Karpozilou, 1988-1989, p. 60) Despite their differences, it should be specified here, that by saying Pontic Theater, in this essay, I will also include all the rest of the Greeks of the Black sea, too. Only two cities will not be included, Istanbul and Odessa. Istanbul, as the center of Greeks during the enslavement of Hellenism from 1453 to 1821, but also after the founding of the Greek state up until 1924, I believe it should be researched on its own. It is a crossroad of East and West cultures, and its multiculturalism has turned the city into to a global center, and it could not fit into this work, with the rest, great but much smaller, Black Sea centers. Istanbul, The City, is worth a series of researches itself.

The Odessa theatre is a preceding one. The theatrical events of the Greek community of Odessa before 1821 are repeatedly mentioned in the stories of modern Greek theater. The "Filiki Etaireia" was founded in 1814, several years before the time to be researched, and as K. Fotiadis writes: "The Greek theater in Russia begins the same year as the founding of the "Filiki Etaireia", in the same city, Odessa, and we can safely say, from the same people. The leaders of the "Filiki Etaireia", beginning with school's amateur theater, where various sketches of patriotic content were staged, set up the company theatre group, so that they could pass on their revolutionary ideas and prepare the uprising of the Greeks and their allies. The original plays they staged were often written by themselves" (Fotiadis, 2006, p. 64). In addition to that, there already exist many studies about the Greek theater in Odessa with best known, the ones by Walter Puchner. While researching these studies, I noticed that Odessa, is considered as a center of Hellenism, but not a Black Sea one, most often it is classified next to the west or at least the Balkan centers, such as Vienna, Trieste, Geneva or Bucharest, other cities in Romania etc ..

Having defined the range of sites to be studied, let's analyze the subject of the research. Beyond any other interpretation, the presentation of a play is the one that is the last and most important element of any theatrical endeavor. The moment the actors perform their roles on stage is the moment when theatrical production is taking place. Many times the same plays have been staged by different troupes and the show is never the same. There is never a single performance of the same play, by the same troupe on different days, alike, let alone when at least one of the elements of the play has changed. The actors, the directing, the sets, the costumes, the music and even the lighting, when they change, lead to a different result and a different perception from the audience. A different interpretation of a role could make a comic character become dramatic, a different look from the stage director, a different setting, different costumes, diffuse lighting or mystery, atmospheric background music can give a completely different result to a play. In Greek the composition of all it is commonly described as the 'teaching' of the play. So we have the same theatrical texts in different teachings.

"But the years have gone by and valuable elements of theater activity have been lost in Asia Minor (Trabzon, Kerasounta) and in southern Russia ... The Turks after the Asia

Minor disaster, destroyed, altered or appropriated many elements of the cultural phenomenon of Pontic Greeks, while in southern Russia, Stalinist assimilation and cleansing destroyed many elements of the Greek cultural and especially theatrical context. The problem of sources makes it difficult to have a clear picture of the theatrical life in those places. "(Mouratidis, 1991, pp. 13-14)

So to find elements of politics and culture in the Black Sea Greek theater, it was necessary to be present at the performance itself. But this is impossible to accomplish; it has been many years since the performances took place. From my research I could find no example, of a performance in Greece from a troupe that visited Greece, or recreated in Greece after being repatriated, a project that had been staged in the countries of the former Soviet Union earlier. I could have found a recording of a show there. That was impossible. This is even more certain, in case I were looking for a performance from a troupe that came from Asia Minor and staged a play here, which had been presented there as well. In the years I study, technology didn't exist. So I had to find other ways.

But what are the elements that I could find. A performance of a play can be political but the theatrical text itself in another doctrine, can be performed in a completely apolitical way. Some comments in the press and some reviews could give a picture. But we cannot be sure that the press operated freely and without censorship, it has not been engaged in any political trend, or promoted ideas that will not allow us to see the real picture. Criticism on the other hand is welcome for anyone involved in the theater, but it never ceases to be a personal opinion of a critic or journalist. However, at any opportunity that appeared in front of me, while reading newspapers or magazines from archive material, I searched every corner of the page for anything like that. There were some things that helped me to draw conclusions.

One thing we could also consult is photos of performances. There we could get elements of sets and costumes (how houses are presented, if there is a placard with political slogans, if musicians appear to be playing on stage and what their instruments are, what is the type of the lighting). Theater cloakrooms and warehouses could also give some clues, but it is almost unlikely that anything has been preserved to this day in the places we are considering or that I could go myself in those places in person. So

the newspapers and magazines I could find helped this goal too - in a photo of a column or a book – I could find something. Indeed, something was found.

There was little previous academic work on the subject. There are some publications and announcements about the theaters, the groups and the theatrical activity of the Greeks of the Black Sea. It is a blessing for any student who wants to study that part of Hellenism, that someone can find the work of Constantine Fotiadis and Vlassis Agtzidis whose announcements and publications are the first I traced. It was, after all, in the book by Constantine Fotiadis where I read that theatrical production played a role in the ideological shaping of the USSR's Greek element and someone could even devote a whole chapter to it. In the exhibition *Pontos: Justice and Honour in Memory*, I found, from his personal collection, two leaflets from performances of the Greek Drama Collective of the plays *Namus* and *Tis Trihas to Gefyri* (fig.1) and the translation of the play *H Ekriksi* published by the *Komunistis*. A new generation of scholars is coming after these two, with a great deal dynamism and whoever I may mention here, I would forget someone. So, I hope that my own work will be a small paragraph in this chapter of the exploration into the life of the Greeks of Black Sea.

After all the above, what is left to gather information are the theatrical texts themselves. The fact is that when the texts are not played then they remain unknown. It is also a fact that the works of Shakespeare, ancient classics (Aeschylus, Sophocles, Euripides, Aristophanes) or modern great writers (Chekhov, Tennyson Williams, Brecht) are known to a huge percentage of the population, whether anyone watched a performance of their plays or not, at least, has heard something about them. But probably neither the actors nor the people working in the theater in Greece know about the theatrical texts of the Greeks of the Black Sea. After all -that was my question- I haven't heard anything about the theater of these Greeks in the years that I myself work in the theater. In the end, it turned out that only a few have heard something and counted on the fingers of a hand are those who got involved more intensely with the subject. But their research has proved valuable and fundamental to me.

Reading the books of Hermes Mouratidis “Pontic Theater” Volume 1, 2 and 3 I found elements such as reviews, photos, comments and text extracts. The work he's done is

amazing and I think it's a great door, opened to new researchers, to continue his work. Even the 4th volume of his research helped to discern the differences between the Pontic theater in Greece and the Black Sea. But the work would not have been completed if my own research had not been done in the Polys Haitas' archive, that is kept in the library of the Comitee for the Pontian Studies in Athens, where there are a total of 251 files with plays written in Pontian, scripts from various periods and various places, other published and other in manuscripts, with various commentaries, photographs and programs from their performances in Greece and in cities of the former Soviet Union. I chose from them the most relevant to the research and read them from beginning to end, trying to make a drama analysis such as to help me gather the data I was looking for.

But before clarifying which texts should be studied for the purpose of this work, I had to take into account some more parameters. What should the texts be like? Written in Pontian? Written in south Russia or in former Soviet Union, so only those written from about 1917 to about 1989? Or earlier? Asia Minor that hosted up to 1924 thousands of Greeks could be excluded? All the above questions have been of concern to the few scholars of the Pontic Theater, whether it was written in the Black Sea region or that written in Greece, after the arrival of refugees from the Asia Minor. Their answers also fit the questions in this paper.

The Pontic Dramaturgy

One of the peculiarities of Pontic dramaturgy is that it cannot be identified with any particular place, since the movements of this population - the Greeks of the Black Sea - are continuous during the period under investigation. Beyond the space, however, several other features need to be considered. An examination of the literature proves that Pontic theater scholars have no common understanding of the parameters that define the Pontic repertoire. " In our view there are two criteria that could define the scope of this repertoire: a) dialect and b) Pontic thematic" (Kyriakidis 1998-1999, p. 343).

" Pontic theater is 'by definition' theatre written and performed in dialect. Therefore, the use of dialect alone is sufficient to classify a work in the Pontian repertoire. Indeed, any play written either completely or in part in any of Pontian idioms can automatically

be regarded as part of this repertoire, whether or not its thematic is directly or indirectly linked to the Pontian element. It should be noted, however, that our research did not reveal to us any examples of Pontian written work, that had not at least an implicit affinity with the Pontian environment. Even in the rare cases where a writer tries to approach concerns of general interest, the realistic conception of dramaturgy compels him to place the action in a well-defined Pontian environment. "(Kyriakidis 1998-1999, p. 343) This latter does not, of course, preclude some of the works from being considered ecumenical, that is, plays that could be played anywhere and affect all viewers and not just the Greeks of the Black Sea. It would be a pleasure to identify such projects during research.

"For the Pontic thematic the question is this: a project associated with the Pontic element, but written in the purist-katharevousa or the simple-demotic Greek, is part of the Pontic repertoire? Mouratidis seems to respond in the affirmative, including without distinction these texts in his book. "(Kyriakidis 1998-1999, p. 324) The same applies to the present work. The Black Sea Greek theater definitely includes plays not written in Pontic. First of all, because Mariupolites-Greeks of Mariupol were writing in a different dialect anyway, secondly, even though the work was written in katharevousa or in demotic, it does not cease to be an artistic creation of the Hellenism of the area we are investigating. There may also be a play by the same people, written in Russian or other local languages. This research did not find such a thing, at least any hints of a play e.g. in Georgian, written by a Greek. Maybe there are some, existing in personal files, no data was found, but even if there are, it would be extremely difficult even reading the text, but they should be mentioned here at least.

Another feature of Pontic theater is, for Greece at least, amateurism and Kyriakidis writes in order to convince: "Let us remind here that the adventure of the "Greek Drama Department" of the Sukhumi State Theater, begun in 1928, lasted only eight years and was eventually abolished by Stalinist national politics and the creation of the Pontic department of National Theater of Northern Greece in 1979 turned out to be a simple firework, which was extinguished upon the departure of the then director of Spyros Evangelatos" (Kyriakidis 1998-1999, p. 444). A new information emerges from this specific feature. The Black Sea Greek theater was professional - there were a lot of amateur troupes - but in Sukhumi, actors, directors, writers, and workers in general

were professional. Also "in the Pontic Soviet theater there were theatrical musicians " (Mouratidis, 2000, p. 64).

"Some successful attempts at writing, directing and acting have simply been the exceptions, confirming a reality that reveals that theatrical expression has been only a secondary activity for most of the participants and that despite their duration over time, they had never come to a point that it could exceed this limit. " (Kyriakidis 1998-1999, p. 345) This is precisely what does not apply to the Greek section of the state theater in the USSR. The fact that the department has stopped operating is purely extrinsic to the performance's quality, it is not related to seasons without attendance for example. Any work is amateur if it comes from an amateur troupe and any work can be considered professional if presented by a professional troupe. The plays studied were not considered amateur, the texts were treated, as texts by renowned theatrical writers would be.

The political dimension of the issue

It is clear from the research that the theater in Greece and the Greek Black Sea theater were not in contact. It may be that some actors or artists of other specialties came to Greece and continued their occupation with theater here, perhaps few among the political refugees after 1949 went to the Soviet Union and continued there, but there was certainly no institutional cooperation, between the two sides, while there was no exchange of plays produced, between the two sides. In addition, there has been no serious study of the theater of Greeks in the former USSR, until very recently. The reasons may be many and complex, the most obvious - that of dialect, but for those few researchers who have started investigating, one is the most important reason of all; the political situation in the two countries.

The contact between the artistic creation of the Black Sea, and Greece during the period 1862-1922 is continuous, with Greek troupes touring all these places but also with the continuous movement of local troupes between the cities of the Black Sea. It is then, that there is a tendency of national and social awakening of the Greeks in the region. From the newspapers I found in the Comitee for the Pontian Studies archive, one can easily conclude that in the years before 1922 in Asia Minor most of the plays performed are social, ethnographic and patriotic, heroic dramas. Ancient tragedies and

comedies were also brought by the Athenian troupes and presented in many opportunities from local professional to school troupes. Many years have passed, however, and the cultural catastrophes brought about by the uprooting and the Turkish disposition to eradicate anything reminiscent of Pontic Hellenism make it difficult to find information and data.

At the same time on the north and east coasts of the Black Sea we have great theatrical production. By studying the work of Konstantinos Fotiadis and Vlassis Agtzidis for the Greeks of the former Soviet Union countries, we read for cultural associations and groups from the 19th century already. The cultural events there, until the final establishment of the communist political system, are largely similar to those of the Asia Minor. Bourgeois theater and common themes and dramaturgies among the various Greek communities. Two enormous historical events, the October Revolution and the Asia Minor Disaster, changed the physiognomy of both theatrical phenomenon and production and the frequency of communication and contact between theater in Greece and in the Soviet Union. National awakening is forgotten, Greeks here and Greeks there, but the social issue is now bigger and both countries have taken their place. The Soviet Union is a leader in the communist bloc and Greece is clearly on the side of the western bourgeois democracies. Public opinion in both countries is not tolerant of differing views; culture and intellectuals are seen as such only when they serve and clearly support the political situation. Any other approach is considered reactive and treacherous. The contact between the two, Greek and Soviet-Greek artistic and theatrical scenes ceases and exchanges between them stop.

The Two Sides – USSR

I could not find any evidence to make it more blameful to one side or the other, for this interruption of the contact between theatrical scenes. The reasons are obviously political. "The October Revolution of 1917 in Russia marked a new beginning in the evolution of ethnic relations. It marked a new beginning for the Greek community and its relationship with the other national communities. It also meant a new relationship between the Greek communities and their members. The cultural context of the Greek, Romaioi community, and in particular its theater, 1917-1985,

draws, by the safest method, the structure of this society and its relation to other communities. "(Mouratidis, 2000, p.9) " After the Bolsheviks ' dominance, for twenty years the Hellenism of the Soviet Union lived its golden spiritual and artistic period. Some theatrical formations functioned within the state theaters themselves as annexes " (Fotiadis, 2006, p.71).

But the intervention of political ideology is intense. First comes the example of a newspaper that could shape public opinion as one of the largest newspaper in circulation for the Greeks of the former USSR. Released from 1932 to 1938. From the work of Vlassi Agtzidis for the *Kokinos Kapnas* newspaper, published by Greeks of the Soviet Union, it seems clear that there is a party guideline, and it is the requisition of the political establishment that the theatrical creation should aim and vision of spreading the ideas of communism and acquainting society with them. It is also often required by those involved in theatrical creation, to pass on political ideology to the public, to make it understandable, easily understandable but, above all, accepted as the only solution to social issues.

The *Kokinos Kapnas* newspaper is one of the few Greek publications of the Soviet Union that has survived with relative completeness. It was the meeting point of the Soviet world with the Greek. It expressed the meeting of the new Soviet perceptions of society and culture with the more radical Greek positions. It was addressed to the Greek communities of the former Soviet Union, for which there is limited bibliography. Investigating, through *Kokinos Kapnas*, the life of the Greek Communities, is an exploration of the indelectual and economic activity as well as the ideological situation of Hellenism in the Caucasus region from 1932 to 1938, in the period of the newspaper's publication " (Agtzidis, 1996, xxv)

"The newspaper, which was a party organ and had a delegated role, presented the various events in the Greek communities as they were recorded according to the dominant ethical and political criteria . The category of culture included theater, poetry, literature, cinema, music, intellect, translations of literary works, education, illiteracy, linguistic issues, print publications, publishers etc " (Agtzidis, 1996, xxviii).

For the present study , the chapter that *discusses Kokinos Kapnas* views on culture through its involvement in conflicts to resolve the linguistic issue, as well as the presentation of theater, poetry, literature, etc. and the chapter on the life of the Greeks under Soviet rule, its impact on their lives, their social organization, their new obligations and the influence they had on Greece , have been researched. These two chapters examined the possibility of drawing conclusions about how theater, as an expression of social life, was influenced and displayed signs of politics and culture that were imposed, thus making it a propaganda tool and thus unacceptable and unpresentable to the public in Greece.

What applies to *Kokinos Kapnas* obviously applies to all publications of Greek communities. This is because "the USSR was immediately shutting down opposition newspapers. The Bolsheviks claimed that in this way they were crushing the instruments of bourgeoisie and deception. In the Party objections Lenin responded that the abolition of press freedom was an act of defence against the world bourgeoisie, which could redeem the press and overthrow Soviet power. This policy was adopted in 1919 by the Third Communist International. The means of ideological influence were defined as the goals of the now global communist movement, the nationalization of the printing press , the monopoly of newspapers and publishing, the nationalization of large film companies, theaters, and so on. The aim was to use these tools for the political education of the population and for the building of a new socialist culture. Soviet newspapers were supposed to be enlightening and educating the population" (Agtzidis, 1996,p.4).

This policy is subject to all the publications of the time, not just newspapers. "The two major Greek publishing houses were formed, *Komunistis*, the largest Greek publishing house of the Soviet Union, based in Rostov-on-Don for the Greeks of Southern Russia and the Transcaucasia, and *Kolektivistis*, based in Mariupol for the Hellenism of Azov. In total, four Greek publishers were created, in Rostov, Crimea, Mariupol and Sukhumi" (Agtzidis, 1996,p.10). We have theater thriving in the same places. "The great theatrical centers of the Pontic Theater were Sukhumi, Batumi, Tbilisi, Novorossiysk, Mariupol, Baku"(Mouratidis, 2000,p.14) . *Komunistis* began its activity

probably before 1928, while the publishing house *Kolektivistis* started its operation in 1930 with the publication of the homonymous newspaper. Apart from the two major newspapers mentioned above, *Kokinos Kapnas* was also published in Sokhumi ... *Komunistis*, which was the largest Greek publishing house of the Soviet Union, had as its main focus just for publishing school books for Greek schools (Agtzidis, 1996, p. 10). The key executives of the publisher included personalities who, according to the present research, appear to have been involved in the theater production as well.

In 1933 *Komunistis* published a Catalog of Books, a first recording of 341 books and other publications issued in the Soviet Union during 1927-1937. (Karpozilos-Karpozilou, 1988-1989, p. 57). The catalog was studied for the present work ; only one of the 341 publications was a Greek theatrical play and is included in the present study, *Gia to Kolhoz*, a play by Theodor Kanonidis. This was the number 91 on the list:

91. Kanonidis Th., *For Kolkhoz (Drama)*. Rostov-Don, Communist, 1932. 16 c. 1931: 17 cm 70 p. 25 c. 1,000 nm (Karpozilos-Karpozilou, 1988-1989, p. 81).

This work is considered by Karpozilos and Karpozilou to be exceptional good literature as they characteristically write: "However, nice literary works do not appear to have been presented in the short time that *Komunistis* published its works. The exception is perhaps the theater and more specifically the Greek State Theater of Sukhumi, which was directed by Th. Kanonides since 1931, the author of the only Greek theatrical work published by *Komunistis* " (Karpozilos-Karpozilou, 1988-1989,p.70).

"The editions of the translated literary works were significantly superior to the original works. Most, if not all, preferred to write in their native language, the Pontic. In general, their works can only be described as attempts. The writers themselves are aware of their weaknesses and do not hesitate to state it, as A. Kokkinos said: "Of course we cannot but admit that our language is now being cultivated, it has a whole host of issues that must be resolved and one of the first is that we have a bunch of words and do not know anymore when, where and how to use them " (Karpozilos-Karpozilou, 1988-1989, p. 67) and (Agtzidis, 1996, p.15). From the Mariupol production, only a text excerpt of that era has arrived in our hands, through the 3rd volume of Hermes Moyratidis book . The fact that even this exists we

owe it to the publishing house of the Greeks in the region. The newspaper *Kolektivists*, Mariupol, ... 4.9.1933, printed the theatrical work of the great Greek poet George A. Kostoprav, in Krimeoromaic dialect, *Sturutirnesu Aniksi* (*Spring is coming back*) and presented on its pages of the "the last 10th scene " of the play. It also published Kostoprav's *Embry Embry*, 1931, and presented the first act on its pages... It also published excerpts from Kostoprav's play *Fila Fthinophory*, (See Karpozilos-Karpozilou, 1998-1999, p. 174-205). Except for *Spring is coming back*, the next two were lost later" (Mouratides, 2000, p.28).

But the work of publishers is not only editorial, it is also intrusive. *Kokinós Kapnas* presented the organization and daily activity of the clubs, their history and their themes. Compared the different groups with each other and criticized the malfunctions that occurred from time to time. Theoretical articles delineated the frameworks within which the theatrical expression of the Greek population had to extend. The theater had to educate the masses and be "Soviet Romaic theater, national in form and socialist in content". The Soviet Greek theater had to be on the opposite side of the presoviet bourgeois Greek theater.

That is why the people of the theatrical groups who were in charge of the selection of the plays had to exploit Soviet theatrical production and reject the Greek, which was almost fully dominated by bourgeois plays. The paper acknowledged that the major problem of Greek theater in the Soviet Union was the lack of proletarian plays. It called on Greek intellectuals to translate works from the Soviet theater. It noted that after the October Revolution there was a serious literary boom in the Greek national minority literature and it complained to those who sought refuge in the theater production of Greece (Agtzidis, 1996, p. 294).

"The newspaper revisits the history of the Greek Soviet Union theater. It claimed that it was used during the presoviet period by the Greek bourgeoisie for the cultivation of national sentiment in the people and promoted chauvinistic ideologies of the "mother Greece" type. But at the same time in the underground developed the labor theater with pioneering creator George Fotiadis, a theater that the Greek bourgeoisie faced hard. After revolution the conditions for the development of revolutionary theater created. "(Agtzidis, 1996, p. 295)" Many of the works that came up on stage were

works by ordinary workers and peasants that described the new life"(Agtzidis, 1996, p. 298).

"One of the objective problems of the theater groups was the lack of a satisfactory repertoire. To address the problem of lack of plays, the newspaper called on translators to intensify their activity by translating from Russian and other languages of the Soviet Union. It also presented the groups' appeals to the publishing house *Komunistis* and *Kokinos Kapnas* to find suitable plays "(Agtzidis, 1996, p. 301) . It seems that there was a great response, but the intention to write a good play is not enough, so " many plays have been written in Pontic, Demotic, mixed, as well in Krimaioromaiki or Tavrouroumaiki, however, propaganda plays were written. Many of these texts have no theatrical form. Many were lost. Many were burned or hidden by their writers during the period of displacement and persecution. Many are in public libraries, in archives of those countries, in private libraries, waiting for the researcher"(Mouratidis, 2000, p. 15).

Continuing, Hermes Mouratidis clarifies that "The authors of plays of this kind competed in the writing of memoirs of the regime, party leaders and the state. They wrote weak texts, with fabricated myths. Their works repeat the same stereotypical slogans for the victory of socialism, pompous expressions for the "new man", for the "new society". The criticisms of the works and performances in the newspapers are identical. It should be noted that in the plays of both forms a scene which had to show the final triumph of socialism, were added by the writer or director. Every project had to end with the regime's triumph, with hammerheads and red flags. Even in plays, Greek or Russian, written before the October Revolution, a picture or scene with banners, red flags, hammerheads and related texts was added at the end of the play... Even in the photos from the shows, the newspapers are starting to present the persons from the left" (Mouratidis, 2000, p. 29).

It was not just the institutional pressure for engaged theater. An example of how the people of the theater themselves were leading the others to engage is the following: " *Komunistis* proclaimed in 1935 a competition for the writing of new plays" (Agtzidis, 1996, p. 302). As the days of the contest deadline approached, apparently due to plays

that did not satisfy the condition of a proletarian-non-urban theater, an extension was made for new works to come and for the authors to correct "errors" in the already sent texts. Instructions for correction are given by Anestis Erythriadis or Kokinos, a playwright. I will not quote his instructions for the contest but excerpts from his beliefs, which had been published a long time ago: "Our writers, however, forget something very serious. Philology is socially divided and every class uses it for its own interests.- Fiction is one of the many great weapons in our educational work among the people. - To portray types (heroes) requires stubborn presentation of all the actions of the hero.- Literature and theater is a class affair that the authors forget. -The writers must present the class enemy with knowledge and show who they are ", even for the love stories" If they were to show that love is engaged in the successful outcome of the great cause, set by the author as a foundational idea in his work, (Let's say the organization of the kolkhoz, the factory building, the hitting of the class enemy) it would not be bad. "(Mouratidis, 2000, pp. 32-39) As the preceding passages, the slogan in Pontian below also show, how people of culture really believed this culture should be: " which, according to the spirit of the time, should have been " Σοσιαλιστικον σο περιεχομενονεθε κε εθνικον σιν φορμαν κυλτυραν , ντο εσς σκοπον να αναθρεβ τα μαζας με πνεμαν ιντερνατσιοναλισμου κε να δυναμον τιν δικτατοριαν τι προλεταριατι - culture socialist in content and ethnic in form that has the goal to bring up the masses with the spirit of internationalism, and to strengthen the dictatorship of the proletariat"(Karpozilos-Karpozilou,1988-1989,p. 59).

As it became clear from all of the above, it is certain that there was political overtones in the vast majority of works in the Soviet Union's Greek theater. " The Pontiac theater was invited to participate in the socialist transformation of society, creating a new man placed in the context of proletarian culture and socialist realism" (Triantaphyllides, 2012, p.228). There was a lot of pressure from above, but in the case of the great creators, it was the ideology they supported and really wanted to see it triumph. " There were not a few writers who transformed ideology into art. Among them, two great playwrights and poets: Giorgis Antoniou Kostoprav (Konstantinidis) and Theo Grigoriou Kanonidis - Apollo" (Triantaphyllides, 2012, p.228). It is true and not pretentious, the pride in presenting the activities of the theater groups that were

not only staging plays, but as *Kokinos Kapnas* states, "actively participated in various government economic campaigns and called on the other theatrical groups for socialist emulation" (Agtzidis, 1996, s.302). The political engagement of theater people in the USSR is more than a given.

The two sides - Greece

But the Greek art movement was not completely free, as well. Amid all the problems that Greek society had, trying to recover from the First World War and the greatest national catastrophe of its modern history, there were also major political conflicts. The royal-liberal dipole may have had enormous differences and enmity within it, but all this was forgotten when something might be reminiscent of Communist theory or practice. These two "ends" were then united as one punch, using common laws and decrees to remove the communist danger from the country. Rights which, amongst themselves the followers of the two different factions, regarded as indivisible, were not regarded as entitled by anyone who wished to establish a political system as different as the communist one. There was, therefore, no freedom in artistic and theatrical expression, but suspicion, censorship, and prohibition. And in the case of the theater of the Black Sea Greeks, their compatriots on this side of the world had to make sure that nothing inappropriate escapes, and reaches the public, as we shall see.

Generally, theatrical production from those places ceased to be presented in Greece, even though it was prior to 1917. Characteristically, Alexander Kontoidis writes in his article *Missings in Lazaraga's Representations* in order to determine when these performances were given. "The author of the play "Darkness or Lazaragas" is George Fotiadis from Kromni. He was born in Kromni in 1873 and died on January 3, 1909. He wrote many plays, but only a few survived. In Gerakareio Kilis theatrical performances were given, generally and regularly, since 1927, twice a year. There is no way the show was given in the times of 4th of August"(Kontoeidis, 1980, p. 257). The show that is no way 'to had been staged during the dictatorship of the 4th of August, was not a play engaged in communist ideology. "George Fotiadis wrote *The Darkness* after the revolution in Russia in 1905, and the whole play is written based on that revolution. So to understand the play well we must know the revolution of 1905"(Kontoeidis, 1980,

p. 258). " The revolution of 1905 in Russia liberates the Greek intellectuals and artists who were bound by the obscene laws of the authoritarian regime (Fotiadis, 2006, p. 65). Indeed, the revolution of 1905 played a role in shaping the conditions for the October Revolution of 1917, but it certainly did not have communist ideology as a guide.

This work by G. Fotiadis is the one that raises the biggest question, because no matter how socio-political it is, it is not written in the Communist Soviet Union. This also highlights the Greek biased behaviour. " The Greek state, hostile from its beginning to plays with political, social and critical content, staged, for the first time since the arriving refugees, in 1978, the subversive theatrical play by GK Fotiadis *Lazar-agas* by the Pontian department of National theater of Northern Greece and in the 1979 *Proxenia* of the same playwright. It took another 25 years for socialist theater plays *Refugees* and *hair bridge* by Th. Kanonidis , to be approved and presented by the same theater. Opposite to state inaction were the benevolent refugee associations, but were trapped in the party mechanisms that played and play the game of power" (Fotiadis, 2006, p. 63).

It was anything having to do with the USSR that in Greece was being treated with suspicion. "The Pontic theater came into the Greek state after 1922 and by 1946 it was noisy. Isolated after 1946, all plays were staged in Pontian dialect. Complacency was imposed and research into the past and the present avoided... The Pontians remained as ethnography museum exhibits, no plays were written to research, analyze the past and reality in Pontus, the causes of uprooting and destruction. No drama was written on the Pontian genocide (until 1984), nor on the causes of the failure of Pontian democracy ... The myth and the story had to be purely Pontian, to evolve dealing with morals and customs.. Plays written and presented in Tsarist Russia and especially in the USSR were falsified, distorted or excluded and banned under the dogma of anti-communism and anti-Sovietism" (Mouratidis, 2003 , pp. 10-14).

There are plenty of examples of censorship, the reviews are bad: " *Lazaragas* deals with regimes of another society. It was fake and slanderous ... and *I Proxenia* was scapegoats, since it raised the problem of female emancipation. The Pontic

establishment denied the ideological reflection of the plays, the need and the way of changing that society. This concern should not have to reach the Pontian public" (Pontiaki Echo ,v.16,p. 42, July-September 1984) for the same play:" Haitas stopped rehearsing the lazaraga because of the secret police " " was rejected for not being written in Pontian", " the Pontic establishment was afraid of Pontian theater and prevented or avoided its imprint" (Mouratidis, 2003 , pp. 15-17) .

Comments such as those of Mouratides were allowed in 2003, so many years after the collapse of the Eastern bloc, before they had to be a little more diplomatic. George Lampsidis expresses a complaint, for intellectuals as a whole, in 1950. So he writes in the article " The Intellectuals and the Pontic element " in the magazine "To pontiako Theatro " (i.4 p.59-60, September October 1950): Thirty years after the wave of Pontians came in Greece, it has remained unknown and ignored by the people who guide the spiritual and artistic life of Greece. One people remained on the sidelines of intellectual life. Did you see any poems, short stories, novels, dramas, films, paintings that refer to the Pontic element, which say something about this Greek element, its adventures, its present life and activity? The only ones who paid attention to us were one or two linguists and folklore writers , and they saw us the same way a person is looking at a dead body to find something he needed" (Mouratidis, 2003 , p. 19) .

Just two months ago he wrote to justify negative opinions on translations of plays into Pontian: "But the role of Pontian theater is to fill the void left by other theaters and to stage dramas on Pontian life. Pure and mainstream folklore theater. Or at least an adaptation that depicts Pontian life such as *I Ftohia entropi ki en* by P.Haitas (George Lampsidis , " Two Translations of Ancient Works", The Pontian Theater I.2.p32.JUN 1950)"(Mouratidis, 2003, p. 181) . He is trying to show that there is reason for some plays to be translated into Pontian because they may be folklore in Pontian. That is to say, it exists in Greece exactly the opposite of what exists in the USSR. While there, as it was written earlier, they sought the translation of works into Pontian in order to "enlighten" the people about the values and positions of communism, in Greece they did not want any translations into Pontic, the refugees being "enlightened", like the rest of the Greeks , with plays in modern Greek. In order to better assimilate or to avoid oversight and censorship in a dialect that many did not understand, whatever

the reason, the conclusion is that the Greek side also did not want relations and exchanges with the Greek Black Sea Theater for political reasons.

Suspicion on either side

Greater proof, indicative of the rivalry created between the two sides, is the existence of different versions of the same plays, depending on which region they were performed in, which I was very surprised to find and even in the landmark works of the Pontian Theater, the most well known, the ones that were staged many times and were and are very popular to the public. The theater was not the target, but a victim of suspicion on both sides. Theater was something that could convey ideas and that was not desirable.

Two examples will illustrate this situation better. From the beginning, in 1924, the Greek state treated these Greeks of Pontus who first crossed through southern Russia and then came to Greece with disbelief. "Greece's negative attitude was due to two reasons: the difficulties it faced with the arrival of Greek refugees from other areas, mainly from Asia Minor, and the fear that returnees would carry the germ of communism to Greece. Fear was spelled out by secret intelligence reports, but also by Pontian personalities" (Mouratidis, 2000, p. 266). But the other side also did not want the relocation of these people who "tried to turn to the Greek politicians who had entered the Party and state mechanisms. They called for the intervention of the Greek "communist parties" to solve the problem. Greek communists did not encourage "immigration" because they considered it a betrayal. They were only facilitated when immigration was inevitable. But where there were Greek communist segments, systematic propaganda against "immigration" was being carried out, cultivating "various counter-revolutionary elements". Victims of spies and speculators and intermediaries were those who wanted to move to Greece (Ch. Mavridis "Organomeni Speira", "SPARTAKOS", pp. 1-2, No. 64, March 25, 1922)" (Mouratidis, 2000, p.227).

"In Sukhumi, the leadership of the Greek 'Communist Party' thought of using art, especially theater. They commissioned Theodore Grigorios Kanonides, Apollo, to write a suitable play. Theodoros G. Kanonidis, a conscientious and consistent communist, wrote the comedium *I Prosfyges stin Ellada (The Refugees in Greece)* in three acts and a picture, in Pontian and Demotiki. The well-written play, though played several times,

did not succeed. The Greeks kept wanting to leave. Only the measures of violent internal migration, the displacements, the executions of the period 1935-1938 will stop them"(Mouratidis, 2000, p. 288). So it is self-evident that when these people came to Greece, they left behind the ideologies they wanted to leave from, at least until they feel that their new home accepted them. Their theater, just like they do, can talk in Pontian, talk about life there but in a way that contains no social concerns. While those who stayed there, it is self-evident that know only the political engaged theater. *The Refugees in Greece* was staged in Greece, adapted, with the last scene cut, as we will see in the analysis of the text, in the next chapter, maybe some people watched in both versions.

Even after the collapse of the Eastern Bloc, the suspicion by both sides has not ceased to exist, perhaps it simply turned into indifference. The example of the Greeks of Abkhazia is typical. "The theater in Sukhumi closed in 1988, when the Georgian conflict with the Abkhaz forced our expatriates to flee. Then came seventy-year-old D. Boubouridis, whose contribution to theater was recognized and awarded in 1983 by the Autonomous Republic of Abkhazia. But not by Greece, where the director who fought in difficult times for the survival of the Greek theater in the former USSR, faced serious survival problems" (Fotiadis, 2006, p. 72). The Greek theater is not a hospitable place for such celebrities, the refugee unions with their theater did not need such dynamics. Pontian theater here is different. "In Greece the Pontian Theater was represented by plays written after 1922, mainly in Greece, of all kinds and forms characteristic of almost all works is that they express the ideology of the Pontian Idea, Pontian Patriotism, of Pontian Identity ... Few relate to Pontian life in Greek reality after 1922"(Triantafyllidis, 2012, p.228).

Finally, myself, I do not consider it a coincidence, the fact that I have not seen any criticism of socio-political institutions in plays of the Pontian repertoire written and staged in Greece. This type of plays are not staged usually, by the Greek Pontian groups. "The Pontian repertoire's most dynamic set of topics finds its basis in describing some aspects of everyday life which are treated as conservative, with the aim of achieving immediate criticism and denouncing outdated institutions. Blind

adherence to religion, patriarchal society, the limited role of women, the rise of the bourgeoisie, are treated in a critical manner by this repertoire, which proves interesting not only for its different approach but also for bringing together the most acute and talented spirits of this dramatic production (Kyriakidis, 1998-1999, pp. 352-353). Such works, the research showed, originate in the Asia Minor and South Russia and are over 100 years old, or were later written in Soviet Sea (unfortunately the scheme certainly took advantage of them) or by people who came to Greece from there at some point in the 20th century.

Parenthetically, because it seems that the Greeks of the countries of the former USSR have come in different times to Greece, it was considered reasonable to read and include in the research the plays written in Greece after the exchange of populations but either written by Pontian writers who spent many years of their lives in Russia, either have a character living in Russia, or are set in Russia. This is because they reflect the understanding of processes in that area as seen from here, showing how the political and cultural situation here was facing the other side. "The Greeks who came to Greece from the USSR rank in groups according to the time they came and these are "1918-1923,1937-1939,1949,1982-1991,1991 to the present day" (Letsiou, 2011,p.423). There is also a direct reaction between the time they came and the application of persecutions. "1917 - 1937: From the Revolution to the Beginning of the First Mass Persecution 1937 - 1939: Period of Mass Persecution, whereby measures are taken to suppress the cultural expression of the community on the basis of its national particularity, which ends with the start of the war. 1940 - 1953: Period of displacements on the basis of national community formation - concludes with Stalin's death, legal rehabilitation of displaced persons and removal of movement restrictions imposed on them. 1953 - 1991: From Stalin's death to the collapse of the USSR. 1991- onwards: From the collapse of the USSR to the present (Hatzopoulou, 2014, p. 42).

In the period 1953-1991, we have two sub-periods that show differences in the treatment of Greek theater. Under Khrushchev (1953-1964) Greek theaters in the Caucasus and Central Asia are revived. The teaching of the Greek language in schools was banned during the Brezhnev period (after 1964), however Greek departments operate in museums and theaters (Agtzidis, 1991, p. 279).

Politics and culture in theater.

What can a theatrical text show? " As much as the study of the past is the subject of specialized scientific fields, the historical subjects themselves cannot be left out of the historical quest. The past is history through multiple views of subjects and central role in this process holds the formation of memory, which in turn of playing a central role in forming identities. Through the recollection of personal memory the process of self-determination is also accomplished ... The memories of historical events are reshaped over time, rebuilt according to new needs, reassuring, terrorizing, enclosing and blocking, reconfigured many times with new wrapper or content, legitimizing or not political powers. Truths and lies are built around historical events as well as just differently lived realities " (Sebastidou, 2009, p.6).

The above excerpt may justify that every human being can have in his or her own mind a story that is made for him and for the whole world around him. This story is subjective. In theatrical act, this story that each actor creates for the character he is portraying is one that makes the role of each actor unique. The same can be said with certainty about the director's look as well as the look of every artist by whom a theatrical text will come to life. But beyond these subjective looks, there is also the objective, which is common to all of them, the text itself, which through its words and lines reveals a story. These texts have been written for years and are available for anyone to see through them a story that the author has created and from this first creation drama begins to take shape.

The present work was based on a hypothesis, perfectly reasonable in my view as the researcher, the actor, and pontian in origin, as previously mentioned. Since it is clear that there was a political dimension to the theatrical production of the Greeks of the former Soviet Union, while at the same time in Greece there was a tendency to lack political discourse, or even counterpropaganda for the situation in that country, it is only logical that the works written and played by the two , separated from each other, Black Sea communities, have major differences in the themes, the characteristics of the heroes, and the plot. It is to be expected that there will be a different way of

presenting the other, how the Hellenic Pontian presents Soviet citizens, and the Soviet Pontian presents Greek citizens, depending on where the play was written. Some plays may never have been staged, even though they were written to do so, due to the reaction they encountered while trying to be presented on stage. Some texts would have disappeared, especially if they had never reached the public, but others would have been concealed so that their writer would have no trouble. They are, therefore, unknown to the general public, and since they form parts of a political ideology, an ideology that, after the end of the Cold War, lost its enchantment, both to those who believed it and to those who fought it, these works must be outdated and have nothing to offer to the viewer.

But, is there a theatrical play that has nothing to offer to the one watching it? If the actors do their job properly, to successfully impersonate the heroes of a play, their passions, their worries and problems, their relationships with others, then in theory any theatrical work could be of interest. And because in the case of the Greek theater of Pontus, the theatrical creation began in 1850 and still continues, surely there will be something that truly links that past with the present, 'there' with 'here' and makes every theatrical text, able to offer entertainment to the modern public. This something is the culture, the culture that all these texts carry in them, a culture that has much in common with modern Greek and at the same time is unique, a Black Sea culture that others say is slowly fading away and others claim that still exists.

The hypothesis is concluded here and the investigation will be conducted with the hope that once the elements of politics and culture are identified within these theatrical texts, it may be easier to understand what matters most to us today. It is now possible to interpret roles differently, to remove the obsessive projection of political diversity, to emphasize in the human characteristics of the heroes, and to illuminate those cultural elements that show continuity and heredity in the human characters presented on stage in this theater. The theater of Asia Minor, Soviet Pontus and Pontus as it was massively moved to Greece and as it exists in the minds and hearts of Pontians all-around and all the Greeks .

There are many findings that have confirmed to me that there is a need for all Hellenism, to finish the study of this theater. Because "Greece is the story of Greek acts and the Greek language from the Ionian to the Euphrates. And, beyond all our

other books and beyond all our studies, there is no better source of knowledge of Pontus's life than Pontic theater"(Pamboukis, 1983, p. 21).

How and where politics and culture are found.

Once the theoretical targeting of the research was clarified, its methodology became simple. One way was to examine the case and come to conclusions; to find as many plays written in Pontus, Russia, the Soviet Union, Greece, by Greeks of the Black Sea, as possible, in any form of Greek, at any time in between 1850 to date and study them thoroughly. Within these texts there is all that this research is looking for. It is quite feasible to find in theatrical texts themselves, and not in their performance or in their reviews, many political references and hints, many elements that could be considered ideological guidance and catechism. To identify both the obvious and the underlying propaganda and views, whether they appeared in dialogue of heroes, monologues, or even in the writers' stage directions. The search has yielded results. There are entire scenes of political debate, there are monologues of political quests, there are scenes that predispose to political positions, from banners with slogans, Marx's frames to images of Christ, and there are instructions for spectacular proletarian entrances to parades and flags.

Equally feasible, was to find elements of culture of Greeks in their daily lives, in their family life, in their friendships, in their interactions with their own and with strangers, and in their workplaces. The language spoken by the heroes, or rather the type of Greek used by each character, where they use this type, the language they will address to a foreigner, is also a sign of culture. The clothes, the decoration elements, the musical instruments, the songs they sing and the drinks they drink and the way all these elements are illuminated by the writer can lead to conclusions. In the presentation of the findings of each text, it will be well understood what was used, how and what was not used, in order to create a complete picture of the everyday culture presented in these texts. To see the commonalities over the years and between the areas where these plays were written or staged, and to see the differences as the times and places change.

Of course, in all these observations, in order to reach more valid conclusions, in addition to the mere presence of the data, their repeatability, their reporting by one or

more writers, the time and place where the texts were written make the difference. This will make it possible to distinguish e.g. between an original political proposal of a writer from the party guideline that the writer becomes the bearer. It will make it possible to distinguish a short lived fashion from what was culture that existed for years. In addition, as a special and particular observation, an attempt can be made to trace the footprint of genocide and persecution in the plays and the characters of the dramas. They are events that, more than anything, have influenced for sure not only the political attitude or position, the culture and civilisation, but also the way of life of all Black Sea Greeks in a determinant way. The research will be presented in the following pages. I believe that from the data found, any interested academic analyst can detect elements that will illuminate the life of the Black Sea Greeks in the time period examined, and any interested theater performer can faithfully reflect not only the real atmosphere of the era but also the characters with all their human characteristics.

Research and Analysis of Texts

The theatrical texts studied will be presented below, separated into two groups, those found in the Polys Haitas' Archive and those found in Hermes Mouratidis's books on the Pontic Theater. Before each group, there is some information about these two personalities and their work.

Polys Haitas resume and information about his work in the theater

" Polycarpos (Polys) Haitas, actor, director and playwright was born in the ancient Greek colony, Kotyora, a picturesque seaside town whose Turkish name is Ordu, on October 31, 1901. The family of Polys Haitas' belonged to the Evangelical community of the Greeks of Kotyora, Ordu. At the age of 5 he left to go to Russia, in the area of Cuban Governorate. He got his first education in the village of Abinskaya in the Greek school there, maintained by the Pontic community. There, as a pupil of the Greek Primary School gave the first sample of his theatrical talent in the performance of the one-act "*Hellenes Abroad* " written by his teacher Constantinides. With the outbreak of the Russian Revolution of 1917 he was forced to leave for Novorossiysk" (<http://epontos.blogspot.com/2012/11/1929-1943.html> , 2012).

" In the Soviet era he pioneered the cultural revolution of the Greeks of the Soviet Union "(<https://pontosandaristera.wordpress.com/2007/05/17/12-5-2007/> , 2007). In Novorossiysk, almost every month, he was hosted by the Greek and Pontian theatrical stage and was given the opportunity to study vocal music at the Conservatory. After 1923 he left for Sokhumi with his family . He continued to work in the theatre in the famous Greek Department of the State Theatre of Abkhazia in Sukhumi. In 1927 he became a member of a Moscow theater group, performing at the Academic Theater of the Republic of Abkhazia. His theatrical career in Russia ended in 1929 when he had decided to come to Greece and settled in Katerini, where his parents had settled since 1928. They were "*Ordulant Protestants*," as they were called in Pontian. So it was logical for the Evangelicals to first join and act in their settlement. Polys Haitis, displeased with the existing repertoire, took a classic Russian

work by Ostrovsky and - working intensively, confined to his home for fifteen days - drew it in Pontian folklore. It was staged, along with Nikos Spanidis, in the Dionysia Theater in Christmas of 1942 and was a great success. This is why N. Spanidis suggested to perform it in Thessaloniki. Unfortunately, the events overthrew the schedule. The German blockade and thirty-nine assault rifles at the Station on February 22-23 scattered mourning and panic in the city. After hiding in a relative's home for some time, he began to think of living Katerini. So Polys Haitas was in Athens on April 11, 1943 " ([Http://epontos.blogspot.com/2012/11/1929-1943.html](http://epontos.blogspot.com/2012/11/1929-1943.html) , 2012).

"They continue to collaborate with Spanidis, and Haitas permanently takes the role of stage director, while he also writes plays, originals or adaptations. From 1969 until 1985 he is a permanent associate of the Association of Argonauts - Komnini. http://terra-pontus.blogspot.com/2015/02/blog-post_84.html. He died in 1987 in Athens.

"His unpublished manuscript entitled *"My Participation in Theater 1917 - 1970"* is written in Pontian dialect, with sensitivity, criticism and satirical disposition" ([Http://epontos.blogspot.com/2012/11/1929-1943.html](http://epontos.blogspot.com/2012/11/1929-1943.html) , 2012). Ermis Mouratidis who read it all, used many of the written, as a source of primary information, to write his books on the theatre of the Greeks of the Soviet Union. As mentioned before, Haitas was very interested in the theatrical repertoire. He formed a collection of plays written in pontian, some of his and some of other writers creating a large archive of plays of pontic theatre.

The archive and its research

The archive of Poly Haitas is located in the library of the Comitee of the Pontian Studies in Nea Smyrni, in Athens. I did not know the existence of such a large archive, I was informed by Professor Kyriakos Hadjikyriakidis, to whom I had addressed, looking for theatrical texts. Really this archive was a huge source of information, the first visit to the Comitee of the Pontian Studies was a revelation.

The multi-talented artist, classified and stored pontian plays, which he dealt with in some way, actor, director, reader, spectator, throughout his career, in the former Soviet Union and in Greece. Most of his years he lived in Greece, so the Pontic theatre in Greece holds a large part of this archive but there are many cases where the elements are related to the theatrical activity of the Greeks in the Soviet Union. 251 files, each one includes a play, with contents, text, programs and posters from performances, reviews from the press and handwritten notes with information about the produced show, budgets and balance sheets, photos, letters from friends in order to perform the show somewhere far away or with information about a theatrical text. Some files had all of the above, the vast majority had the text and some of the rest in all possible combinations. I really could get carried away, gotten away from the goal of my work and present the archive as a dissertation. Every piece of paper I found, in each file, had its own special interest.

In order to stay in the path of the thesis, here I will only mention the title of each dossier, i.e. the play, with information like where it was written, where it was published, or where it was played, and its kind, as described by the writer on the cover, either by the director of the show or by the person who advertised it or reviewed it. This reference aims to compare at a glance, the quantity of the contents of the archive, compare regarding the place - plays written in Greece or the USSR- types of theatre that were preferred in each region, what performances were given and finally the subject and some summaries of the plot in order to make clear, the reason I chose these projects for my research. It is very important to have an archive for study and research and the Comitee of the Pontian Studies is truly a knowledge vault for the history of the Black Sea Greeks. I will forever be grateful for the support I have received throughout my research.

The research on Poly Haita's archive was conducted on six daily visits to the Comitee of the Pontian Studies. I had to travel from Thessaloniki to Athens and back the first two times, while for the next four, I started from the previous night by boat from Crete to Piraeus, and after a whole day researching from 10:00 to 16:00 and after that studying in some other Athens' library, until 21:00 that the boat was beginning the opposite route. This is because, in November 2018, I had to change my place of residence after 29 years and find myself for business matters, along with my family,

from Thessaloniki to Rethymnon, a move that made me suspend my studies and the preparation of my thesis for two consecutive semesters. Though it was so important for me to look for plays of the Black Sea Greeks, that I decided not to give up the archive research and whenever possible travel for this purpose. The visits took place on 17/09/2018, 22/10/2018, 17/12/2018, 28/01/2019, 08/04/2019, 02/09/2019 and in between I was studying the material I had found and was relevant to the research.

The table of contents of the folder follows. Each line is related to a folder. The table has 6 columns. The first is the file number, the second the author and the third the title of the project. Here's the place where the work was written or published, or moral unfolding action of the project or who staged the show. The place of writing and publishing was not obvious in every work; for the place of presentation, there were either programs, posters or newspaper clippings and notes, and for the case I needed to read excerpts of the works or the playwright's instructions. The same data applies to the fifth column relating to the year of writing, performance or timing of project action. Finally, the sixth column contains the categorization of the project by its subject and its type. As will be apparent from the blank boxes in the table and as previously mentioned, it was not possible to obtain all of the above information for each folder separately.

Table of Contents File

No of file	Author	Title	Place	Year	Subject-type
1	Theofilos Agathonikidis	Eplerotha' s sa mouratia m'	Scenes also in Russia		Drama
2	Theofilos Agathonikidis	As' so k' eftas na fogasai	Scenes in ντοπ κλισέ Καρς		Drama
3	Theofilos Agathonikidis	As' so Theon mi kof's t' omout	Thessaloniki	1971	Drama
4	Giorgos Adamidis	I chara 's sa plouti k' en	Thessaloniki		Drama

No of file	Author	Title	Place	Year	Subject-type
5	Giorgos Adamidis	Ehasam ti lalasariam	Thessaloniki		Comedy
6	Giorgos Adamidis	O kiri m' na ex to kriman	Thessaloniki		Drama
7	Dimitrios Athanasiadis	Gia tin patridan mian apothan kaneis			Drama
8	Konstantinos Alexandridis	To kalantoneron kai ta momogeria	Athens	1980	Adaptation from short story by G. Zerzelidis
9	Vasilios Alvanidis	Kaptan Soutanna	Athens	1961	For Kromni
10	Alvanidis-Asiatidis	I agap' fotiz	Athens	196...	Ethography Haldias
11	Xenofontas Akoglou	Ta vasana toy georgou kai toy ypallilou	Katerini	1942	Επιθεώρηση
12	Xenofontas Akoglou	O katheis tin voukan at'	Katerini	Action το 1890	Ethography Kotyora
13	Xenofontas Akoglou	Pontiaki filoxenia		1955	Κατάρευση Αλβ. Μετώπου
14	Xenofontas Akoglou	O Akritas		1949	Historical drama
15	Xenofontas Akoglou	Ti kalis to nefeparman		1953-54	
16	Xenofontas Akoglou	Poison a arkon		Τεύχος 6 ποντ. Εστία	
17	Xenofontas Akoglou	S' sin tavernan	Action in	Τεύχος 6	

			Peiraias 1932	ποντ. Εστία	
No of file	Author	Title	Place	Year	Subject-type
18	Xenofontas Akoglou	To kavl	Action Kotyora 1907	1950	
18α	Xenofontas Akoglou	Apes' so apsimon		1957	Adaptation of Acritas
19	Anastasiadis	Ti Kiparinas o Iason	Action Russia beg. of 20 th cent.		Comedy
20	Rigas Andreadis	I Xeniteia	Action Russia and Argyroupoli		Drama
21	Andronikidis Afxentis	Souzana, I iroida toy Pontoy	Kalamaria	1985	
22	Stathis Antoniadis	O Sevdalis	Kria Vrisi	1956	Ethography
23	Stathis Antoniadis	O gyion ti hamailata	Κρύα Βρύση- Δράση Οφ	1944-1953	Ethography
24	Stathis Antoniadis	Agapo aten patera	Athens - Action Οφ	1945-1957	Ethography
25	Stathis Antoniadis	Ti Heras to kortsopon	Kria Vrisi	1954	Small monologues
26	Argyropoulos – Kriezis	Allou to oroman ki allou to thaman	Theatre Rex	1950	Ethography
27	Argyropoulos	Oi klostoi			Adaptation from Melanifydis
28	Leokratis Aslanidis	To kokkinon triantafyllon	Perisos- Action Pontus		
29	Leokratis Aslanidis	To vasietin			
30	Leokratis Aslanidis	Nyfe me kliron	Athens	1975	Comedy
31	Ioannis Valavanis	To soutsouki	Black Sea	1868	Comedy
32	Ioannis Valavanis	Eimarmenis	Athens	1860	Comedy

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No of file	Author	Title	Place	Year	Subject-type
33	Vafeiadou Mayropoulou Anna	Ekaen i kardiam	Athens	1950	
34	Vafeiadou Mayropoulou Anna	Nailli ton manahon	Athens	1976	
35	Vafeiadou Mayropoulou Anna	I koutsi	Athens	1974	Comedy
36	Vafeiadou Mayropoulou Anna	O kleftes	Athens	1974	Comedy
37	Vafeiadou Mayropoulou Anna	To kalon panta nika	Athens	1974	Childrens
38	Vafeiadou Mayropoulou Anna	Oi Tripolites	Athens	1976	Drama
39	Vafeiadou Mayropoulou Anna	Nto grafketai ki apografketai	Athens	1973	Ethography
40	Vafeiadou Mayropoulou Anna	Oi krifoi	Athens	1975	Ethography
41	Vafeiadou Mayropoulou Anna	Seiran ki xalano	Athens	1974	Ethography
42	Vafeiadou Mayropoulou Anna	I manna	Athens	1974	Ethography
43	Vladimiros Grammatikopoulos	O polemon ex' to kapaet	Athens	Never staged	Drama
44	Georgios Grigoriadis	I mana evren to paidin kai to paidin tin mana t'	Athens	1980	
45	G. Kosmidis	Foni apo ta sinora	Thessaloniki	Action 1 st world war. writtten196	GREEK

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No of file	Author	Title	Place	Year	Subject-type
46	Eleytheriadis	To stymnoman	Thessaloniki	1971	Ethography
47	Anestis Erithriadis	To kopel	Thessaloniki		
48	Stathis Eystathiadis	Sa xena portas	Thessaloniki	1952	
49	Stathis Eystathiadis	Trygona	Thessaloniki	1969	
50	Stathis Eystathiadis	Sti Soumela tin Panagia	Thessaloniki		
51	Isaak Eystathiadi – Ch. Triantafylloy	Ti eftohou to sissakon	Thessaloniki		
52	Stathis Eystathiadis	Ergata kai douleias	Thessaloniki - Oreocastro	1955	Comedy
53	Stathis Eystathiadis	Syron Simoira tin tra s	Thessaloniki	1951	Revue
54	Stathis Eystathiadis	Faneromenon oroman	Thessaloniki	1963	Prank
55	Stathis Eystathiadis	I Roxana ki I Varvara	Thessaloniki	1962	Prank- Ethography
56	Stathis Eystathiadis	As elepan t' ommatiam	Thessaloniki	1960	
57	Stathis Eystathiadis	T' orfanessas to nyfeparman	Thessaloniki		
58	Stathis Eystathiadis	Ola epoiken i Palasa	Thessaloniki	1953	Prank- Ethography
59	Stathis Eystathiadis	I kor epien so parhar	A Ιμερα	1953	
60	Stathis Eystathiadis	το κουρμπαν		1949	Drama
61	Stathis Eystathiadis	Sevda me ta dakrye		1950	
62	Stathis Eystathiadis	To drakopegadon		1971	Ethography

No of file	Author	Title	Place	Year	Subject-type
63	Stathis Eystathiadis	O Filpon		1964	Drama
64	Stathis Eystathiadis	To kastren ki oi Trantelenoi	Action in Pontos 1461-1465	1966	Historical drama
65	Stathis Eystathiadis	I neromaissa		1980	Ethography
66	Eystathiadis Palasidis	Antronikon		1982	Historical drama
67	Stathis Eystathiadis	Aetoi s sin Matsoukan		1973	
68	Stathis Eystathiadis	O hamelaitarts		1971	Ethography
69	Vasileios Efraimidis	I Sofitsa	Athens		
70	Zarotiadis Hatzipanou Papadopoulos	I tragodia ti Tsampasi		1946	
71	Zarotiadis Hatzipanou	I kardia m' en t' eson	Katerini	1948	
72	Georgios Ioakeimidis	Lampri s sa Platana			Ethography
73	Nikos Kalenteridis	O peteinon kossoy ki ginetai	Katerini	1953	Comedy
74	Kostas Kallidis	I logiasmentsa		1960	Ethography
75	Kostas Kallidis	T' agaps to tragod		1954	
76	Kostas Kallidis	T' orfanon to Trapezoyn tas (I agrosoultana)		1972	
77	Kostas Kallidis	To στραβόξυλον To stravoxylon			Adaptation from Psathas
78	Kostas Kallidis	Na timate toi goneoi soun			For contest
79	Kostas Kallidis	O Giankazis			scets

No of file	Author	Title	Place	Year	Subject-type
80	Kostas Kallidis	Ahpaskomai 's sin xeniteia			
81	Kostas Kallidis	To nyfeparman		1967	
82	Kostas Kallidis	O Giosmanlis		1962	Comedy
83	Kandylapti- Kani	As methyzo m' aton na pinoumen to rakin at	Action Kromni		Comedy
84	Kandylapti- Kani	S' so panour ti Soumelas			Comedy
85	Kandylapti- Kani	O nous emoun as en shn Kritin	Alexandroupoli	1946	
86	Kandylapti- Kani	O paltatzi pasis		1949	
87	Kandylapti- Kani	To kykneio asma enos lyritzi			
88	Kandylapti- Kani	Nto ek'sas si Kortseoi to pegad			190ç Argyroupoli
89	Kandylapti- Kani	To fetoholasmennos antrogynon			Scets- the man came from Ryssia
90	Theodoros Kamenidis	Ti Theoy anthropon		1962	
91	Lambis Kalpakidis	To taman ti Kyrou	Athens	2007	
92	Lazaros Kaltapanidis	Tis tyhis ta grammena	Dipotamia Kavalas	1965	Ethography
93	Kanonidis	Oi prosfyges s sin Elladan	Played 1933 Kalamaria		Radio Ahpaskoumes sin Ellada
94	Kanonidis	I chara	Russia		Drama
95	Kanonidis	Ti trihas to gefyr			

No of file	Author	Title	Place	Year	Subject-type
96	Kapasakali Pairaktari	O parpa Nikolas	Action Vatoum- Sotsi		
97	G. Kelidis	Theou thelemen	Nikaia	1972	
98	G. Kelidis	As' sa psila sa hamela		1971	
99	G. Kelidis	I Tzofa ezantynen	Germany		
100	G. Kelidis	Tfou ki apothem exevea		1930;	
101	G. Kelidis	To mytis s psila mi skonts	Athens	1960	
102	G. Kelidis	I para k' eftaei ton anthropon	Athens, Action in Russia		
103	G. Kelidis	Nailoi pou k' eyrethen	Athens		
104	G. Kelidis	Esegen to neron s' aylak	Νίκαια, Athens		
105	Irakli Kokozidis	To syrsimon			Small radio
106	G. Kosmidis	Anna Komnini	Oreocastro	1969	Drama
107	M. Kotalakidis	Ta pontiaka kai to radion	Komotini	1955	
108	M. Kotalakidis	Oi kryfoi	Komotini	1955	
109	M. Kotalakidis	I arothymia	Komotini	1955	
110	M. Kotalakidis	Lampri me ti fygostratous	Komotini		
111	M. Kotalakidis	Oi klostoi	Kavala	1969	scets
112	Eleni Kotalakidou	To xylon exeven as son Paradeison		1955	Comedy

No of file	Author	Title	Place	Year	Subject-type
113	Petros Kotamanidis	O komartzis	Action Russia 1910, Greece 1930		
114	Petros Kotamanidis	I agap ti tsopanonos	Action Amisos	1955	Drama
115	Petros Kotamanidis	Enas klaiei allos gela	Serres	1963	No play
116	Stavros Kotamanidis	O ponton zei	Serres	1953	
117	Stavros Kotamanidis	O havitsanon			Childrens
118	Stavros Kotamanidis	O Tsiflikas			
119	Paylos Kotanidis	Nailoi pou k' ejer	Serres, Drama	1951	Ethography
120	Paylos Kotanidis	O Sevdalis o Giagon			Ethography
121	Paylos Kotanidis	To namous kai ti nyfes to mah'	Agnostidis Agisilaos		
122	Koutsogiannopoulos	To taxydromeion	Drama	1930	
123	Kriezi Mouratidis	Erthen sa imarta I Osman agas	Athens	1961	
124	Kriezi	Pou emounes kai pou evrethame i i lyran xan elalesen	Athens	1980	
125	F. Ktenidis	I proxeneia		1948-1956	
126	F. Ktenidis	To mayrokorts	Thessaloniki (played in Vatoum- Sohoum)	1946	Ethography
127	F. Ktenidis	Fika o vevaios martyras			

No of file	Author	Title	Place	Year	Subject-type
128	F. Ktenidis	O Klidonas	Thessaloniki (played in Vatoum- Sohoum)		No play Nikos Spanidis
129	F. Ktenidis	O horetēs		1956	No play
130	F. Ktenidis	I gynaikei tis protomastora (Tis trichas)		1945	
131	F. Ktenidis	Patrides	Thessaloniki	1947	
132	F. Ktenidis	O Maranton			emmetric in demotic Greek
133	F. Ktenidis	To thaman ti Panagias Soumela	Thessaloniki	1952	
134	F. Ktenidis	O giaourts	Thessaloniki	1952	
135	F. Ktenidis	To gigantes	Thessaloniki		One act comedy
136	F. Ktenidis	S si Soumela tin Panagian	Thessaloniki	1952	
137	F. Ktenidis	I apothiki tis Stofoirinas	Thessaloniki	1955	One act comedy
138	F. Ktenidis	O Monogiannes		1951	Comedy (without script)
139	F. Ktenidis	Stefanomata stin Panagia Soumela			
140	F. Ktenidis	O Digenis Akritas	Thessaloniki	1955	Epic drama
141	Chari Ktenidis	O Tsapoylatsis	Katerini		
142	Ioannis Kiriakidis	Intan leei I manam	Drama	1965	Ethography

No of file	Author	Title	Place	Year	Subject-type
143	Ioannis Kiriakidis	Toy Stayrou to thaman	Drama	1973	Drama
144	Ioannis Kiriakidis	Aparton kastren	Drama		Epic drama
145	Ioannis Kiriakidis	Matomena Homata	Drama	1969	Epic drama
146	Kynigopoulou-Kokozidi	O sogampron			One act and Modern Greek
147	Kynigopoulou-Kokozidi	Xerizomos			
148	Kynigopoulou-Kokozidi	To neron esevain s' aylak	Thessaloniki		
149	Efstathios Kiriakidis	Ton agorion I tyhi s sh garidion ta heria etoun kai tha en	Xirolimni-Kozani	1965	
150	Ioannis Kiriakidis	Ta pente merika	Drama	1963	
151	Ioannis Kiriakidis	Ton giaourion o Theos	Drama	1966	
152	Ioannis Kiriakidis	Apste tin kantilan	Drama	1964	
153	Stavros Kyriakidis	To xerizoman		1982	
154	K. G. Konstantinidis	Oi erotolipto	Athens	1876	
155	Kofidis	Vavilonia Pontion	Athens	1982	Comic Ethograp[hy
156	Kofidis	Oi Sohoumlides	Thessaloniki	1973	
157	Kofidis	Digenis Akritas		1955	
158	Georgios Lamprianidis	Ti Sofias to tyheron			

No of file	Author	Title	Place	Year	Subject-type
159	Georgios Lampsidis	I zoi gela	Athens	1952	10 funny scets
160	Lemonopoulos	O Gior agas (Kotalakidi)	Komotini	1955	
161	Lemonopoulos	I patriki agapi	Katerini	1946-1947	Modern Greek
162	Tsehof Translation from Russian to Pontian Paylos Lefas	I arkouda			Comedy
163	Simos Lianidis	I sevda nika olen ton kosmon	Athens	1949-1951	Ethography
164	Simos Lianidis	Ta momogeria	Athens		Ethography
165	Simos Lianidis	Gamos stin Santa	Athens		Ethography
166	Simos Lianidis	S sa krya ti loutrou	Athens	1955	Comic ethography
167	Simos Lianidis	To aiman neron ki ginetai	Athens	1952	Social
168	Socratis Mantidis	O Maranton	Vatoum	1936 (he died in exile1938)	
169	D. Mayropoulos	I chara s sa Soyrmena		1967	Ethography
170	D. Mayropoulos	I kaskarika	Athens	1970	comedy
171	Melanofrydis	Ena fagopot	Thessaloniki	1962	
172	Melanofrydis	Tsofoula	Ptolemaida	1938 Διήγημα 1945	
173	M. Lenti (D. Misailidis)	Ti Goudoula to kastron	Athens	1914	Historical poetry
174	Ioanni Moumtzidis	To nyfoskepagman	Athens	1956	Drama-Cyprus

No of file	Author	Title	Place	Year	Subject-type
175	Ioanni Moumtzidis or Moumtzis	O akleron			Drama
176	Ch. Mouratidis	As hairountan ta paidia moy'n			
177	Ch. Mourathanidis	To taman	Athens	1948	Drama
178	S. Orfanidis	O paidas ki pair' ta grammata		1970;	Comedy
179	A. Panagiotidis	I orfanessa		1970	Ethography (without script)
180	Paraskeyopoulos	Fot' agas me t' oneman	Athens	1980	Ethography
181	Paraskeyopoulos	Erthan oi empor	Thessaloniki	1980	Ethography
182	Paraskeyopoulos	Eteron kai Lygeri	Veria	1973	Ethography
183	Polys Papadopoulos	I pela apan' s sin Pelan or ti Pasxal ta perinsalikia	Katerini	1957	Comedy
184	Afroditi Papadopoulou	Me t' enan zipkas rapsimon	Mylopotamos	1965	
185	Afroditi Papadopoulou	Oligan ehtise polla ehalase		1966	
186	St. Paylidis	To kriman	Caucasus aerea		Adaptation from Fotiadis
187	A Postanidis	Araeyo gampron			Comedy (no script)
188	A Postanidis	O apegneyton			scenes
189	A Postanidis	Ta protizna ki anaspalkountan		1950	

No of file	Author	Title	Place	Year	Subject-type
190	A Postanidis	Ta tertia ti Giagonos		1954-55	Comedy
191	Tellidi Makridi	Tertia kai sevdades	Thessaloniki	1969	Comedy
192	Taiganidis	O kapnamesites		1947	For the law in Greece
193	N. Titopoulou	Ti kouni to haragman	Thessaloniki	1966	Ethography
194	N. Topalidis	Santetkon charan			Ethography
195	Triantafyllidis	Oi fygades		πριν το 1922;	tragedy (katharevousa)
196	Th. Tsapakidis	To dikastirio	Lefkonas Serres		scets
197	Th. Tsapakidis	To krima m' na eeis Symoira	Lefkonas Serres	1940	Social drama (also in modern Greek)
198	I. Tsirkinidis	I fotografia	Athens	1985	Political tale
199	I. Tsirkinidis	David o Megas Komninos		1980	Historical drama
200	Giorgos Tsoulfas	To Garamson (astyfilia 1974)	Thessaloniki	1953	one act scets also in modern Greek
201	Giorgos Tsoulfas	Floges ston ponto	Thessaloniki	1918-1922	From chronicles of Hristoforos Tserti.
202	Giorgos Tsoulfas	O Giagon o kountouratzis	Thessaloniki	1955	for inequality

No of file	Author	Title	Place	Year	Subject-type
203	Giorgos Tsoulfas	To isternon i toxarea	Thessaloniki	1954	scene
204	Giorgos Tsoulfas	To glenti	Thessaloniki		Adaptation from joke
205	Giorgos Tsoulfas	I parharomana	Thessaloniki	1951	
206	Giorgos Tsoulfas	Apo ton Ponto	Thessaloniki		Prank- scets
207	Giorgos Tsoulfas	I filoxenia	Thessaloniki	1971	Ethography
208	Giorgos Tsoulfas	Atote kai atora	Thessaloniki		
209	Giorgos Tsoulfas	Pame s sin Trapezountan	Thessaloniki	1951	radio
210	Giorgos Tsoulfas	Tha pao s sin Elladan	Thessaloniki		Scets also in modern Greek
211	Giorgos Tsoulfas	To paslouk (I koykoyla)	Thessaloniki	1973	scets
212	Giorgos Tsoulfas	Poison o arkon	Thessaloniki		One act
213	I. Tsirkinidis	To oroman kai to kriman			Ethography tragedy
214	I Igropoulos	To agapimenon antrogynon			Prank
215	F. Filipidis	Stavros kai Stavroula	Istambul	1904	Drama
216	S. Foinikopoulos	Oi kodonatoi vrykolakes Oi hortlak'			Comedy and kathareyousa
217	Fragopoulos	O Giann agas – Ta sevdalouhia toy Giannaga	New Gagra of Caucasus	before 1936	
218	P. Fotiadis Markisios	I dolofonos	Artagan	1910	Drama

No of file	Author	Title	Place	Year	Subject-type
219	G. Fotiadis	I proxenia			Comedy
220	G. Fotiadis	Lazaragas			
221	Polys Haitas	Theou lasman en ki o ftohon (I ftohia entropi ki en)	Athens	1942	Drama (adaptation of Ostrovski's play)
222	Polys Haitas	I Tsofoula	Athens		
223	Polys Haitas	Pontiakos Gamos	Athens	1943	
224	Polys Haitas	Oi teleytaioi	Athens	1944	
225	Polys Haitas	Poygalemenon Psy'	Athens	1946	scets
226	Polys Haitas	Apes s apsimon	Athens	1954	
227	Polys Haitas	I apofasi	Athens	1947	
228	Polys Haitas	Tha gynaikizne ton Giannen	Athens	1960	Ethography
229	Polys Haitas	EMPTY			
230	S. Haronidis	To mageireion toy kyr Manoli	Played in Vatoum	1924	Comedy
231	A Chatzikidou	O exapodo	Sokhumi	1968	translated comedium
232	A Chatzikidou	Tiden kryfon ki apomen'	Athens	1960	Drama
233	A Chatzikidou	I psym' arothyma se	Action in Russia and Pontos	1957	
234	A Chatzikidou	T ommati (t'omati)	Korydalos	1956	One act comedy
235	A Chatzikidou	O Panikas kai I Eyridiki	Korydalos	1956-1958	Scets from sourmene

No of file	Author	Title	Place	Year	Subject-type
236	A Chatzikidou	Enas klaiei ki allos gela		1955	Dramatic Ethography
237	A Chatzikidou	Ta ommatia ts araeyn aton		1958	Dramatic Ethography
238	A Chatzikidou	Nt' agnon oneiron en I zoi			Not found
239	G. K. Hatzopoylos D. Vantsi	Allo ki teenizo – to farmak to titin			Also in Greek
240	G. Chrysostomidis	O Agrammatos Deskalos		1979	One act Comedy
241	Unknown writer from short story by Melanofrydis	To syrsimon ti Sofoulas	Action Argyroupoli	Action 1900	Drama
242	G. Lampsidis	I epistrofi	Athens	1950	Radio tale written also in Modern Greek
243	G. Lampsidis	Oi kryfoi	Athens	1951	Radio real stories
244	G. Lampsidis	Agapi	Athens	1951	Radio comedy
245	G. Lampsidis	Tha pame s sin Elladan	Athens	1954	For Tyflida 1919-20
246	G. Lampsidis	Opis so xorion	Athens	1950	Radio drama
247	G. Lampsidis	I ypodoi	Athens	1950	Radio comedy
248	G. Lampsidis	Enas kalos martyra kai mia diki	Athens	1950	Radio comedy
249	Al Chatzikidoy	O pseytes (Psatha)		Staged in 1960	Comedy

No of file	Author	Title	Place	Year	Subject-type
250	N. Chrysoulidis	Simeiomata gia tin Imera (tiw Panagias to pagar')			Unpublished scets

Plays selected for study

From the above archive, there has been a selection of the ones that will be read in order to serve the purpose of the thesis. For starters, there were selected plays that were written before 1924, when the population exchange was completed, so that there was a sample from the period when the Greeks were still living in Asia Minor. It was preferred to analyse plays with daily and social plot rather than historical or epic, the aim was to find daily and contemporary elements, not grandiose and mythical features. Thus the plays of Kerasoudian Ioannis Valavanis, *Imarmenis Paignia* and *To soutsouki* were studied, written in the decade of 1860s are the first plays published in the Pontian dialect. For the same reasons the *Stavros and Stavroula* by Philip Philipides was published in 1904 in Constantinople.

The next separation and choice was made for the plays written in the region of Southern Russia, on the northern and eastern coasts of the Black Sea, before the revolution of 1917 or at least when its influences have not been visible, in the theatre of the Greeks of the area. Along with them, they are also classified, those texts that were written in Greece and drama takes place in these places, at this time of year. This group includes This group includes *To mageirio toy kyr Manoli* by Socrates Charonides, written and played in Batumi in 1924.

Following, there is the group of plays that have been written in the former USSR after the final victory of the revolution of 17th of October and the establishment of the communist regime. In this group it seemed that there would be a lot of interest , because these are plays that apart from pure writer's inspiration and creativity, had to go through censorship or even criticism before they staged. If that didn't happen, then it's more likely that these plays have never been staged. I carefully researched the archive and found the very well-known for its' political concept, *Refugees in Greece* by

Theodoros Kanonidis, but in the adaptation of G. Tsoulfas which was the one presented in Greece, *To kopel* by Anestis Erythriadis written in Leningrad, the translation-adaptation of the play *O Exapodo* by G. Stefanskii, translated by Alexandra Hadjikidou in Sokhumi in 1968.

In the archive there were also plays written in Greece, but either they were based in Russia, or their heroes came to Greece from Russia. Because as will be mentioned below, the regression of Greeks from the countries of the former USSR took place at various times, there are writers who wrote stories that they lived, or listened or were inspired by events that occurred over there at various times. So, as they are aware of the situation there, I thought it made sense to study these works and looking the result I believe I was right. The plays of this group are *Xenitia*, by Rigas Andreadis, written in Thessaloniki in 1971, *Ti Kiparinas o Iason* by Konstantinos Anastasiadis, *O polemon eh to kapaet* by Vladimiros Grammatikopoulos, written in Athens and never staged, *O Komartzis* by Petros Kotamanidis and *I para k' eftaei ton anthropo* by Georgios Kelidis.

It was interesting to discover, that some plays written in Greece staged in theaters in the former Soviet Union and especially in Sukhumi and Batumi. The conclusion was drawn either from photos of performances and programs or from correspondence between Polys Haitas and friends there, found inside the file. So according to this findings I included in the survey the *O Porpa Nikolas* of Kapasakalis-Pairaktaris, 1946, *O Klidonas* and *To mayrokorts* by F. Ktenidis of 1946.

Finally, some plays were selected for research if they were written in Greece and based in Asia Minor before 1924 or in Greece after 1924. Considering that there is a need for some of them as well, in order to make the theme and drama of the Pontic theatre in Greece understood, as it has evolved and also in order have a first comparative look between Pontian theatrical creation. I selected, read and include *Esegen to nero s' avlak*, by Georgios Kelidis, *To nifoskepagman*, by Ioannis Moumtzidis, *O tsiflikas* by Stavros Kotamanidis, *Fikas o vevaias martyras* and *I proxenia* by Filonas Ktenidis.

All the plays were read from the texts that were in the archive files. Some were handwritten and others were typewritten, some had page numbers and some did

not. In the former , the page will be marked with its number in parenthesis , before the element found in it, in the latter, no page will be declared. The information found is written in the order it is written in the pages of each text. In some of the plays I give more information that emerged from the contents of the files or from the rest of the bibliography I used, I found these plays more important just for the outcome of this research, not more important for the Pontic Theater in general.

Imarmenis Paignia , Ioannis Valavanis (Kerasoundian) Athens 1860

This is the first play printed in Pontian. It's a comedy. It starts with a very detailed introduction. The author wants to communicate issues to the general public of all the Greeks wherever they are. The preface is written in the katharevousa. The writer points out that while art makes monuments, which we even excavate to find them, we bypass indifferently language monuments, we neglect them. A series of such monuments are presented to the reader in order to make visible the chain that unites the inhabitants of Pontus with ancient Greece. The Greeks remained Greeks. Their language is Greek which, even if changed a bit by contact with so many conquerors, was not lost, and there are a multitude of words that shine with their resemblance to ancient Greek. The morals and customs where European culture, European corruption did not penetrate, retained ancient naivety. A series of myths and words and expressions, which have remained almost unchanged from ancient times to the present, prove the sure connection. The Greeks of Pontus are descendants of the well-known all over the world, ancient Greeks. There is obviously a need that time, for the writer to convince the reader of this issue. The work is written in 15 syllables.

(34) The heroes of the play speak Pontian, but there are also heroes who speak the modern Greek of the time. (35) They also address each other with their surnames. They talk about priests who are ignorant and they get ordainment. How is it possible for them to guide the believers(36) The author mentions existing villages and is addressing in the notes at the bottom of the page ,to the new Metropolitan of Chaldea and after he flatters him about his wisdom on things, asks the new priests that will be placed, to be capable shepherds. It is written as a note - it will not be performed on stage, but if the Bishop reads it, or if someone present during the performance and doesn't like what is said, with this note the writer attempts to soften

the resentment that can occur. It is a satire and participation in common issues. (41) The kidnapping of the bride is not approved as a practice - it brings anger to the village. (42) A village without a church is not called a village and Christians without a priest are not Christians. Send a child to school, he doesn't need much to become a priest. (49) life is condemned in cities where chastity is lost and there is sneakiness behind the actions. So while the villages are criticized for their wild, uncultivated life, it is the cities that are full of noise and hullabaloo. It is a good idea to go to the countryside whenever a job allows, a kind of holidays (there were no holidays as today). Rousseau didn't go to the mountains? (Swiss philosopher of the 18th century Jean Jacques Rousseau . The ideas of Rousseau influenced the development of political theories . They advocate that progress involves corruption and degeneration, the return to nature, was requested) (51) The fate and destiny bring people together, love is the driving force as well. Hecate and Phoebe ancient deities. The heroes invoke them when they speak poetically. They are part of their knowledge. (53) There is punishment acceptable by society for those who transgress ethics and customs. (56) Adultery reference. The punishment for adulterers, they are seated backwards on a donkey and they are mocked at. (58) They are of course given a second chance to change by carrying their shame on their shoulders, without forgetting what they did. (59) In the end, the heroes decide to tell Valavanis the story so he can publish it. It is a trick of the author , to create the impression that it's a true story .

The soutsouki, Ioannis Valavanis Black Sea 1868

One-act play, written and later published, it is not clear where, the story takes place in Trabzon.

(37) The poor cannot get married because there is a new custom the bridegroom has a soutsouki (like a string of sausages) hung as jewellery of the bride's neck. It is expensive and so a lot of money is required for the wedding. (38) Mother does not give Anthi without soutsouki, mothers play a big role in the lives of their daughters. - Any trick- soutsouki filled with air, or with pieces of wood- is an insult .(39) There is a solution to kidnap the bride, but to those who did it and to those who helped , no one gives his daughter they are stigmatised. - The despot should give an anathema and

even read it, because no one cares about an anathema when the lower rank priests read it. (The church seen as a leader, but not the believers are not so, they have an hierarchy of those who carry the word of God and they obey to the higher ranks)

(40) Borrow a soutsouki and after they get married the bride will make one with her grace and give it back (cooperative - lending community, members will support each other)

Stavros and Stavroula, Filippos Filippidis, 1904, Istanbul

It was published. On the cover is written for the author : A student of architecture at the Imperial Ottoman School of Fine Arts . It was the only cover of the archive texts that had Arabic writing on it, apparently Turkish at the time written with Arabic letters. In the first pages there is a dedication to his mother, who was chatzava - unofficial title for someone who had visited the Holy Land , writer is from rather from religious and decent family. The preface is written in katharevousa , but in it , the author defended his decision to write in Pontian dialect, because it is a domestic idiom that has developed through the centuries and it is well understood by all targeted readers. Within the plays there exist many Turkish words and expressions

(12) The contacts between the young men and women in the older times are rare, even engaged, women, would not appear before the man, men were chasing women to speak to - and now the girls are looking for a way to meet with boys. - Don't talk about old complaints that don't exist anymore (23) The lyra player will tell a Krometiko kaiten, slow and lengthy song, live on stage. There are no professional musicians – When someone sings or plays an instrument immediately he is considered lazy (26) A home without a bride is considered to be bare, empty. (33) During joyfull moments on stage , a member of the troupe descends from the stage and offers mastic to the audience as a treat. (62) doctors exist , but people do not know how to cope with the disease, with modern or traditional remedies. There is a belief that sickness can be punished by God. Parents offer themselves to the disease in order their child is cured. They make offerings, oil and wax, to Panagia Sumela in order to cure the disease.

To mageirio toy kyr Manoli, S. Charonides, performed in Batumi, 1924

The play is a comedy, set in a Russian city at the time.

In the restaurant the owner is Pontian Greek, he speaks demotic Greek, the servants and them and the protagonist speak Pontian, the boss talks to them in Pontian . The characters that enter give orders in their own language. Russian, French, Greek are the languages heard in the restaurant by the customers. The villager Pericles knows very little Russian, Turkish and Armenian. Pontians when in their homeland, rarely needed to speak another language instead of pontian, in school they were taught modern Greek. Passing to Russia for better days, they are coming face to face with this multicultural environment, it does not stop them, but makes it more difficult for them. In addition, we find in the play the differences, between urban and rural, where the simplistic lifestyle of the latter does not fit in the types and decorums of the urban environment. Finally, there seems to be a moral conflict between a multi-traveled Greek and a native Pontian. The Greeks in the play are of caricature figures, with strange occupations and characters (poet, juggler, magician, nobleman) and in the end, it is the Greek, supposedly a nobleman, who pays fake coins and thus brings a huge problem to Pericles, to lose his job.

It is still a play that represents the comical side of urbanization of Black Sea village inhabitants but it is also a drama that represents a situation of exploitation of the natives by Greek state Greeks. The play was staged in 1924, so it must have been written before the stabilization of the communist regime, and surely before the censorship was established by the Party mechanism. After all, there is no mention of a revolution or the sovereign people. We cannot therefore attribute this suspicion to the Greeks on propaganda grounds. On the contrary, it may be worth considering that there were many cases where petty-cheaters from the main Greek territory went to Southern Russia and took advantage of the disruption there, which had been extracted from the Asia Minor due to persecutions, the genocide deeds and war. They found naive, new refugee - immigrants and earn money at their expense. It is also possible that the Pontians who were trying to escape by fleeing from their lands in Asia Minor were likely to be frustrated by the expectation of much more from the Greek state and that their dubious expectations made them suspicious of any representative of the state of Athens.

The refugees in Greece, Theodoros Kanonidis, remake by G. Tsoulfas. It was staged in Kalamaria 1933 in this version, as well as on radio.

The title and instructions written in demotic modern Greek. The songs are composed for the play - they help in the development of the plot.

(1) From the beginning of the song, all the heroes, except the ship's staff, sing that in Russia no commerce can be done, they will lose their religion and woe to the one left behind. The treasurer and the chairman of the committee, care about bribing and gain . You will all leave, if you have money ,to pay . (2) Character complains that " the house that I built with toil, now they say it is not mine, because I am liberal" . But even the president does not care about politics, he has no ideology, the profit is what motivates him. They accuse him of lending to the villagers, and getting interest, now he is not able to do so. (8) They follow their Greek and Russian spouses. In our case, a woman asks someone to pretend he is the husband, so she can go to Greece, where her real husband has gone earlier - Separated families wanting to reunite. (10) Charges for bureaucracy from a whole host of services. (11) On departure, everyone is happy , while the chairman and the treasurer of the committee complain that the money they stole was stolen by them, by others further up the hierarchy (12) Traders in small shops were not obliged to close , but eventually the and the huge interest in taxes angry, made them lost their shops. (A review of the policy followed. Theoretically they could keep their property, but taxation was so heavy they forced to close.) Greece is for them, a hope to start again, stand on their feet and to create great things (13) Great love for Venizelos. As Lefteris (he brought us our freedom). We came, bringing animals and children, to enrich our homeland. The intermediaries have in mind to find the way, to gain political power in ministries in Greece. To dominate those who took with them. The common people believe that in Greece justice reigns and those who are doing bad things will be punished. (15) In the end things are not as they expected. First is the difficulty in the language. The job is more difficult. It doesn't pay so well. (16) The state did not wait for them with open arms. The worker don't have the pay they should have. (It seems that many refugees were at least a bit educated) (17) The crisis is starting in the couples. When they were not determined fully about the transition, the one who insisted now accepts the other's protests and

accusations. People came from the countryside and end in urban areas. They had no way and knowledge to make their own living. Low-level jobs, cleaners, porters etc. (18) Many came for a better future, without having a great need. An example is a Russian woman who lied about her alleged husband. Many presented false reunification reasons to leave . Many took big promises for granted. (19) As the intermediaries start to have problems in between them, the newspaper writes news of compensation and permanent establishment of refugees. The climate reverses - our homeland does not forget us, does not leave us alone. Indeed, the report says that Greece is taking care of them while undergoing a financial crisis. (20) It needs patience despite the difficulties. And in Russia only by lying and stealing could they make a profit. Very few made a living. (21) So in the end everyone is happy and dancing for their new big homeland. They sing a song about the sea and they dance to a Greek dance, not Pontian.

The text in Hermes Mouratides's book is a little bit different. He writes how he got the text from G. Tsoulfas (like Polis Haitas did) , who assured him that he "removed the last scene of the third act where the revolution takes place and the villagers pass through stage, with red flags, banners and hammerheads ... it seems to be the virtual return of those who have regretted that left USSR and they come on stage with banners etc." (Mouratidis , 2000 , p.212) This scene was removed, the Greek song was added in Greece so the impression left is that everything went well. The original version cannot be found.

The part of the play that still exists may not have been so different to the original text. In an attempt of realistic imaging of human nature in the beginning the bad side of people is underlined. It might not be a shame, for a landlord to take interest , for example, if the rate was small , and if it was grand, things would be different. The text, as it is written, doesn't pick a side and is a choice of the director and the actors to interpret, who is the victim and who is the perpetrator. But in the last scene as it is written, everyone is hoping for a better tomorrow, the government has promised restoration and they are all waiting together, singing a Greek song about the sea, after they came to the country with a ship. In Mouratidis's book , at the same point, the song being sung is not the one added to the cover, but the original, which is Pontian, and is called "vastakson kardiam vastaxon", that means "hold on, my heart,

hold on". At the same point where in the second version their hope makes them dance, in the original play heroes do not seem to have many hopes, but make an effort to stand strong for a little more. If, in the last scene, reality shows them that there is no possibility of recovery and their suffering will continue, this difference in psychology will create the frustrated dream of their virtual return and revolution.

But even a small excerpt of the play has caused controversy. At the 3rd issue of *Pontiaka Fylla* (pp. 17 -18), released in May 1936, there is a correspondence from Sukhumi written in the 20 lettered alphabet, about the existence and operation of the Greek National Theater there (fig.2). There is a reference to the original plays performed there for the first time. These include Kanonidis *refugees* and the playwright and artistic director of the theater, is praised by the author of the article, who signs with his initials rather than his full name. After the end of the article, another journalist in Greece, again signing with his initials, presents a song from the play (fig.3). This is the part of the verse explaining the process needed for the immigration permit for a Greek (bourgeois in our case, but this is not understood in the passage). Having only this part of the song and not knowing the character that sings it and the play as a whole, the conclusion that emerges is that of a protest against Soviet bureaucracy and the way the state apparatus operates. It is this publication that made Kanonidis misunderstood by the regime in the Soviet Union and he tried to explain the misunderstanding, by sending a letter of protest to *Rizospastis* newspaper in Greece and *Kokinos Kapnas* in the USSR. He was eventually accused in the Soviet Union of having to pay more attention because his work was exploited by the reactionary forces in Greece.

So, with the removal of the last scene there is a reverse of the circumstances and another meaning emerges. With the uninterpreted quotation of a passage completely different impressions are made. This work and its adaptation are an excellent example of political engagement of art, and it is amazing that practically the same work with small but crucial interventions can produce such a different result.

Another observation that agrees with what has already been written about censorship in Greece and although it would be fitting better if it was included in the relevant chapter, I submit it here, where the analysis of the project exists. The discovery of the correspondence from Sukhumi in the third issue of *Pontiaka Fylla*

magazine prompted me to search all the issues. In the preface of the article above, its authors in Greece was promising to present the Pontian artistic and social life in any corner of Greece or abroad. I found no record of anything like that coming from USSR in the next 33 issues that followed. the correspondence from Sukhumi was the first and the last. After three months, in August 1936, the dictatorship of Metaxas was established. Obviously, news from the communist Soviet Union was something that was not foreseen in a monthly magazine. In the last two issues, October of 1939, and March of 1940, there is an article about the Hellenism of Russia. The story begins in antiquity and ends in 1918, after the European war, when the Western allies tried to help the Tsar, to overthrow the Bolshevik revolution. The article writes that the overwhelming majority of the bourgeois Greek population left for Greece. Nothing is said about those who were left there, that appeared in 3rd issue creating art, having their own state theater, living in a communist state. It writes nothing about the persecutions of the Stalinist regime against the Greeks. A few months later fascist Italy invades Greece and the country enters war as an ally of Great Britain, France and the USSR.

To kopel, Anesti Erythriadis, Leningrad

It takes place in a village of Trabzon, in Kromni. The author's instructions are written in Pontian.

(1) We learn that guests from Trabzon are coming. Their clothes make them stand out, they are European style dressed, but the older one also wear a fez. They have a guide, a conductor. The villagers complain that they do not speak their own language but they speak Greek. They also speak Greek, have gone to school in the village and are taught modern Greek as a language course. (2) The bourgeois who came, came for summer vacations, rented a house for this purpose. (3) The Trabzons are originally from Kromni and are known for their hospitality. There is a network of hospitality in the big cities for the villagers from their co-patriots. (4) Saturday night dances take place in the courtyard of the church, and all the village is invited, the dance stays up until dawn. (5) These events are organized by bourgeois who are on vacation, but everybody wants to participate, young people feel alive when they take part, there is admiration for the culture of the people living in the city. (* In contrary

with Valavanis who wrote 50+ years ago) (7) In the songs that speak of the beauty of the place, the churches and bell towers are mentioned in lyrics. (Aren't there places, like mosques and minarets? They're not mentioned . Or you don't mean to embrace the beauty of something that doesn't belong to your people?) The songs also talk about engaged young people from very young age. (8) There are songs and recitations. Mountain life is characterized by loneliness. (11) The author's instructions state that anyone who wishes to sing can also sing. Participation of the public during the performance. (The author's written lyrics are still known today from traditional Pontian songs. I don't know if they were written for the play, so we have the first theatrical soundtrack that has been known to date, or if the songs existed before. Both are likely to happen.) (12) The wishes during night become a real. There are witches in the water. (Folklore Elements) The love of one another makes man fight for his land, since this is the place his love lives. He will give his blood. He who fights for his love will win. (Great resemblance with the song is the theatrical adaptation by Iakovos Kampanelis, of the novel of Penelope Delta, *Tale without a name* . There is a song that says " soldier if you want to win the battle, you have to love a young girl") (13) The village watchman who patrols during the night, guards the fields from wild animals or thieves. Sometimes this works as a night watchman for homes. But nightly walks of love are not considered illegal. (15) They kiss each other three times, Russian influence. There are regular ferries to Constantinople that pass through the other major cities of Pontus. Shipwrecks are quite common. (18) At dinner time, on the table, there is a wide conversation about Kromni diet that is healthy and compared with the then modern diet of cities, has much less meat. In cities only during fasting one may not have meat on his plate. As tourists seek out for the local, the Kromni diet contains a lot of vegetables and dairy. (20) Apart from the villagers, young people in the city, are engaged early also. Parents decide this and it is usually in their own interest. (21) There is a rule that says that second cousins, children of siblings can marry. (It is a sanity for health, obviously to avoid incest, but also a way for a small society like Kromni to survive.) It is an old habit for the father to decide who his son will marry. It is not written somewhere. These habits must stop. The mother in law is the one who stays home together with the bride, and when the bride is from the upper class, the mother in law

cannot give orders. (After the beginning of the 3rd act there are no numbering of the pages) The illegitimate baby is great disgrace, they take the child from its mother. There is a customary law that says : if you have the right to have children (if you are married) then you are entitled to raise the child . When good news they give the messenger wishes, " light in your eyes " when they come from the hostel or when a baby is born. The conductor is both a messenger and a mailman for the villages in the mountains. On the walls of the houses they put needlework with phrases from church texts. Trebizond Bishop decides whether or not there is dishonesty. The priests of the regions are trying to contain the outcry of the people, and try to make things in a way so that no sin, no dishonesty is made (they urge them to marry). The decisions of the Bishop Crisis are read in all churches in the area, after the liturgy, so that Christians can learn the verdict and not do improper judging. During Christmas the Carols are sang, gifts are edible most of the times, fruits and nuts and sometimes money. There was Ottoman money and Russian money in Pontus. The play ends with carols and greetings to the housewife , the baby and the householder.

In his book on the this period Ermis Mouratidis writes: " Anestis Erythriadis, with the nickname. A.Kokinos, was born on August 20, 1898, in Kromni, next to Trabzon ...His plays have not theater structure. Anestis Erythriadis doesn't know theater ... Anestis Erythriadis, (A. Kokinos) and Socrates Mantidis don't know theater, and they couldn't be playwrights." (Mouratidis, 2000, pp.215-216) But Mouratidis he does not include any work by this author in his books . I am very happy to have found the play in the Polys Haitas Archive. According to those contained in the file of the play, the text was copied by Haitas himslef in 1985. The play although written in Soviet territory, and by a man sympathetic to the regime , speaks very nicely about religion and tradition. Are these changes by Haitas? or Erythriadis decided not to write in favour of the scheme? Maybe the play is written later than the time when the author was completely available to indoctrinate the masses. I believe that this is the predominant reason, as the play was written in Leningrad and not in Southern Russia, where Erythriadis was working as an journalist in *Komunistis* . It must have been written several years and probably after the regime's persecutions of the Greeks of USSR. This must be the reason for the writers nostalgia about his place of birth.

O Hexapodo, by G. Stephaniski, translated by Alexandra Hadjigidou, Sochum, 1968

It is a text written in the Soviet Union. It is handwritten, written on a simple notebook in the 20 lettered alphabet (fig 4). A translation from Russian, in the language of viewers who are Pontian. There are many words in Russian or slightly varied usually in the ending to be reminiscent of Greek. These are technological words, where there is no corresponding term in Pontian, or words very often used in everyday life, or the bureaucracy of everyday life, in contacts with non-Pontians so that the Pontic word ceased to be used out of habit. As a translation it may not contain many cultural elements, authentic to the Greeks of the USSR, but there are many easy-to-distinguish political elements. It is played in a provincial center of Russia.

(7) The Gypsy's willingness to say that she is a government official may have a means, that people of the government, remain unchallenged. (10) The police officer in the public place, unconsciously reveals, that watches them every day. They will speak demotic Greek to him because they want to become official. (element of language use) (13) The old, went to school for nine years (in 1968 nine years in school was an ordinary course of studies in Greece also). (23) kontefetsialikon (secret) confidential (29) They know a few French. The 50 year old are not considered middle age, but old people. (30) Some things are only said in Russian (the audience will understand) and some are said in Russian and then explained in Pontian. (31) The hero sings a song from an American movie (Boy on a dolphin) with Sofia Loren, shot in Greece in 1957. (I don't know if the movie reached Sokhumi, but the song did. The song *Ti einai afto pou to lene agapi* is the translator's choice. Another song about love, well known, but definitely not Greek, obviously it would have been in the original Russian text. (44) *ontekolon*, words with Russian letters, but is Russian. (83) *kai ta panta kai ta fenta* (is one verse from *Pistevo* prayer but altered. It shows that they did not understand what the ecclesiastical texts were saying and they were paraphrased and in the end had another sense.)

I Xeniteia, Rigas Andreas, Thessaloniki, 1971

It takes place in a village in Argyroupolis and a city in Russia, which are not named to imply that the situation was similar in all the villages of the Black Sea and in the cities of southern Russia. It is set sometime between 1900-1910 to show how such

stories were happening all this time. The author's instructions are given in modern Greek. It is quite illustrative, as in many monologues the heroes through the words do not promote the action, but describe the habits of the time and the situation. It seems that the writer wanted to talk about all these and found a way of writing them into a play, putting their heroes to speak for him.

(6) In the village, especially among women, it is an obligation to respect the elderly. (7) Young women are left behind, while men work in foreign land, in Russia, to send money to the village but also to raise money for when they return. If the woman follows the man, the village will spoil her. While they have been missing for years, among the women of the village, there is the rule to look at each other's example and stand strong and alone, without complaining about their fate. Always someone will be in worse situation. (10) There is a custom to send a message to their loved ones (a bitten apple) through someone of the village but they are ashamed to do so. (12) Young women, nearly do not come out of their homes, it is inappropriate, they are staying with older people and helping them. However, marriage is highly respected. It is believed that a woman, only within her own family household, is happy. But in hard times, men will leave to look for money, while women will sit back to watch the family home. The most common practice is that they stay with their in-laws while they are alive. Most commonly married couples to stay with the husbands' parents. (13) The age of forty is considered to be almost old, thus justifying health problems. (There is a similarity with the present, the crisis of middle age, where people are not considered old, but health problems are starting to emerge.) (15) In a Russian town, in a bakery, immigrants, despite the problems they may have, not only difficult work, but even health issues, they overlook them because they are responsible for all those who are left behind. (16) Trabzon and Batumi are the main crossings between the Asia Minor and Russian territory. (18) Immigration was prohibited. The boss, he is Pontian, and he is worried that the military police will close his bakery. He has employees without legal documents. There is no clear connection between work and wages. Workers, are paid in irregular intervals, until they leave work, when they do the maths. (This clearly gives the employer absolute power, since he is required to pay after he has taken the employee's labour force and after he has finished the job. A dishonest employer could well exploit it and make bad accounts with the workers who

cannot claim the accrued, since they have already worked they cannot strike and they are illegal in the country above all.) (23) The account between the boss and his worker ends up seizing the latter, who only counts on and makes pleas in his boss's favour. They come from the same village, but this does not prevent injustice. (30) There is injustice in the village too, and it is highlighted. There is someone with a better financial standing, who lends (with interest) the villagers, until they get money from the tenants (so they pay it back). With a written collateral, held by the lender , they are bound for debt . This is what makes the lender dominant. There is a scene of intense sexual harassment in poor women of the ones that are away (it seems that only by chance it does not end up as a rape , her mother-in-law comes in and stops it. The lender does not seem ashamed, he targets someone, lends money and asks for “services”. At that time , things are even worse, because the military policemen (tzantarmades- gendarmerie) are out to recruit Christians and send them to the well known labour battalions and marches, the young men go away to avoid recruitment, gendarmerie are bribed, this is another necessity for the women behind to have money) These bribes are invoked by the lender to ask for more and more from the borrowers. (31) Other costs, not only food and necessities, are also contributions to the church, to community costs (eg school) and taxation from the central government (taxes and fees). When it comes to discussing sexual harassment in the village, the older woman will give advice to the younger, to keep it a secret, because the people in the village will make their own false conclusions (eg it was not just a hassle and the rape were not prevented from her mother-in-law), the humiliation of the woman is certain, so silence covers everything.

The drama is one of the few written in Greece that does not embellish all Pontians and their relations. It is unique in its brutality in presenting the situation where victims and perpetrators are of the same ethnicity and religion. It is, in my opinion, a play that belongs to realism and could be staged in any language. It was published in a book in 1990, I found no evidence that it was ever presented by a troupe.

Ti Kiparinas' o Iason, Constantine Anastasiadis

The project takes place in Russia in the early 20th century. The author's instructions in Modern Greek.

(1) In a restaurant owned by a Greek of Pontus. A relative comes from Turkey (son of his sister) comes to work, to send money to the family. But he is not experienced, nor specialized. The initial funding for the trip is provided by the employer-relative. But the employer is not sure how much money his job worth. He does damage. There is an expression "you should not do business with your relative". (2) Workers work up to 21 hours a day, as when they are not asleep they can be asked for anything. Anyway they wake them up anytime they want. It's something between a servant and a slave. (9) Those who have come earlier know Russian, newcomers do not know the language even though they have contact with customers or the postman (brings them news from home) etc. But they are learning. (na) When coming colleagues of the boss, they find out that the employee is obnoxious, they ask him if he is a Kurd. (32) On the ship, a Greek from Greece mocks them, that he will get them cheaper tickets and steals their money. Cheating among the Greeks, the most naive, the villager, is the victim.

The play and conditions described have much in common with the 1969 Greek migration to Germany. There was still the memory of the other migration - from Asia Minor in Russia. Many of the 1969 immigrants are Pontians from the villages of Northern Greece, immigrating in groups with relatives and friends to an unknown place. It looks like the play was written back then, apparently there were similar situations, with kinship, kindness and cheating as well , all from compatriots , not strangers. Maybe it is trying to highlight this timelessness in poverty, hope in immigration and the good and bad characteristics of the Greek race.

O polemon eh to kapaet, Vladimiros Grammatikopoulos,Athens

It takes place in Athens, in a refugee settlement. Those who stay there have come in groups, from the same place. Our heroes, refugees from Russia, probably after the first persecutions of the regime towards the Greeks. The play never staged.

(4) They took his son while they were still living in the USSR and sent him into exile. The father, after 10 years of absence and no news from the exile, makes sure, for the good of his grandchild, that the bride will remarry. There is, between all of them, a family concept, where you can tell your opinion, but every man is the master in his own home. The bride held her honor for ten years. When she was allowed , she found

her new husband, she now has a child with him. (5) Being a musician is not a normal job, it is not considered to be a occupation. Musicians are only for festivals. (7) The young generation , the teenage girl, speaks modern Greek, works in the morning and in the afternoon tries to finish school. The dreams they see are important, and they interpret them. (8) When the mother of the exile learns that her husband works in the building of a prison, does not want to let him do it. " Our child is unjustly imprisoned and you will build prisons! Someone's children will be unjustly imprisoned there." There seems to be no trust in justice and authority, although they are in another country now. (9) People return from exile, come to Greece and find relatives. They keep hope even years later. Punishments and deportations are Unjust. Ordinary people were hunted for no reason without a criminal offense. Being a householder was a kind of a job , household heads had workers, servants and employees and played the role of manager to run everything smoothly and profitably. They were hunted. (10) In Greece, they are being asked for money for bureaucratic, time-consuming procedures to obtain a home. (11) Husband threatens wife with violence. A refugee who has adopted the role of the madman of the village, was sent away from army service. He may have refused army service on purpose because of his traumas. (13) Property in Russia was lost. Everyone lost their property . " What did those who saved economies, achieve? " Vanity prevails as psychology, in the lives of most of people. Taigan, Russia, they lived there, there was a Greek school for young children. Benefactors, community members, built it. (17) There is a clear suspicion that people look for a way to get into positions where they will have access to political means. There are clear suspicions that many women used their bodies to make a living. One judges strictly of the other. (22) Resignation is an option. People suffer deep traumas from persecution. Not everyone can handle it, bad psychology and mental traumas make them not care about their daily lives and types of life. (23) In the schools that they went to Russia, beating was a method of motivation. There is also the trauma of the exile who has returned (40th page or so , there are no more numbers and there are many smudges) Neither of the two men wants the other's child while they want their wife and their own child. The woman, as a mother, does not separate her children. There seems two different versions of an ending exist. In the first exile who

returned and found the wife married to another man, thinks of leaving. It's a bit abrupt ending and the writer wrote one more ending . In the second the two rivals come into a fight and the exile is killed. " It's the kismet, fate ,god " says the woman. She attributes all the suffering to beyond human will. The man claims that it is war. " It is war that makes all the evil fall into the world. And war is a human creation. »

The topic of the return of one missing is a very common one , the missing is lost either in Russia or Turkey as well. "Such a topic often comes to the forefront, it's that of the meeting in Greece of the lost. The drama of persecuted people - usually members of a family. The subject is normally the yeast for the creation of the Pontian melodrama. " (Kyriakidis1998-1999, s.351) Indeed such melodramas that are based on true stories , we find many. But this play is first of all deeply anti-war, over any political posturing. It's as if the political status quo doesn't matter. Although there is criticism of both political systems in USSR and Greece, it is war that is condemned, and I believe it could well related to contemporary conditions . The characters of the play have backgrounds , cravings, dreams and passions, they are really interesting for both the audience and the actors who will portray them. As I mentioned before, according to my research, the play never staged.

O Komartzis, Petros Kotanidis, Athens

It is written in Greece but unfolds in Russia. The protagonists are people who lived there at the beginning of the century (the first scene before 1910) and then came to Greece. The last scene years later.

Mitkas, a tobacco producer but his son , is a casino gambler. Youras, his 'good' friend, traps him , accuses him , and he disappears to Siberia where the sentenced men are sent. Their relatives know nothing about their lives (we are still in tsarist period). In 1910 those who still wear their zipkas (pontian uniforms) are laughed at in Russia, the poor wear such clothes. They even drink ouzo instead of vodka. They dance Kazatka and Samilia (Russian dances) at the celebration but will also ask for 'temetera' (our dances) . He will dance them too. His wife says, " we would have been divorced 100 times by now " (divorces existed at that time). The Jew is the one who lends with big interest. The revolution of 1917, described as 'taramonin' (riots), forced them to leave so the " son stayed in the Bolsheviks, and we came in the

whites ". It doesn't pick a side, it's a disaster that cut them in two, it's uprooting. It is referred to as their second uprooting (We lost the places we were born, we also lost Russia to Bolshevism).

I para ki eftaei ton anthropo, Georgios Kelides, Athens

It is written in Greece but unfolds in Russia . The protagonists are people who lived there at the turn of the century. It has musicians, lyricist and accordionist. . The match-maker is an occupation. The girl's dowry is a house in the city and a shop. They first want to marry their older daughter. The madman of the village has the role of a messenger, expresses old male stereotypes that he doesn't believe in, expresses folk wisdom (eat a big bite, don t say big- the teacher makes the student). The position of the woman and the man : the man seems to be the boss , in home, will have the last word, but in fact cannot do that because their will be retaliation from the woman . Father boasts about his son who loves a girl. Rugged, cruel and authoritarian is considered "Turkish". They have a gramophone . The priest and the teacher, are intermediaries and represent the good. Trabzon , even though they live in Russia, is thought to be their center. Someone inferior is mocked "gypsy". Girls, at least in the cities , get education with a personal teacher. They talk formally to their father. The teacher also speaks ancient Greek. When he wants to convince the interlocutor he speaks modern Greek. The madman keeps a great secret from the time they lived in Pontus . Now he will ask for a favor too. The older ones had kidnapped their wives because their parents didn't allow them to marry . Now the police is chasing you , if you do so. We are in the Tsarist period.

It is the first text we come across a clear reference to the Pontian genocide. The madman of the village has a huge psychological trauma and he hides it under his madness. The Turks slaughtered his parents and sister because his father saved his current boss . The boss went to Russia and after that the boss' brother sent the orphan child to him. The dramatic part of the story commemorates the genocide. There have been many cases like that, and the audience was obviously familiar with the situation. In the play, after all this is revealed, the madman will ask

the householder : " Never forget what happened." He does not seek revenge, nor retaliation. It is this right in memory that Pontian Hellenism demands 100 years later.

Porpa Nikolas Kapasakali-Peiraktari, Cold Spring Pella 1946

Comedy about an old man who wants to get married again in a village in Pontus. In the file evidence found of the play staged in Batumi and Sochi. An important element of the culture that emerged from reading the text was that it was customary for elders without family to take care of their servants, their workers, their stepchildren, and leave them with some of their property after their death.

Mavrokorts, F. Stenidis, Thessaloniki (played Batumi - Sochum) , 1946, no work on file
There was no text in the archive, but there was a program from when it was played in Batumi in 1964. There was no way to cross-check the finding, until when reading Hermes Mouratidis' Volume Three, I found that there was a picture from the troupe that staged the play. The photo is dated in 1965. So, the program is from this show, which was staged up during the 1964-1965 season. An ethnography, shows that even in the Soviet Union there was this nostalgia and remembrance of old life in the old homeland. It seems it was performed in Sokhumi too. Indeed, we are at a time, when the displaced of 1949 have been allowed to return to their former homes. Felling free from the obligation to stage plays for socialism, they choose to present a drama written in Greece that talks about their lives in their old homeland, in Asia Minor, which those aged under 40s had never seen . The project seems to have a national nostalgia. Indeed, the author is one of the dominant figures in Pontian Hellenism. Besides writer he is the founder of *Pontiaki Estia* magazine and a doctor. He is considered to be the instigator of the idea for the building the new Panagia Sumela monastery in Veroia Greece . These characteristics are bourgeoisie and could not fit the profile of the authors selected by the USSR theaters until then . (more will be mentioned in the next text)

Klidonas, F. Ktenidis, 1949, no text in the file.

It is a play written in 1949 and set in action between 1890 and 1900. *Klidonas* is a custom that took place on June 24, after the summer solstice, when, according to

tradition, single girls found out who they were going to marry. This is also an ethnographic work and was played in Batumi and Sukhumi. The nostalgia of the old homeland is confirmed. The writer, who was in Greece, is unlikely to have the views and ideas that fit Soviet citizens, the magazine he founded in Thessaloniki the year after, included religious and national references. It is no coincidence that in the 8th issue of the *Pontiaki Estia* in August 1950, he writes about his great vision, the building of the new Pangia soumela monastery. The play was written just before the deportations of the Greeks of Sokhumi and Batumi in Siberia and Kazakhstan in 1949, being the year that the Greek civil war finally ended. The play was staged in those places, 15 years after and after the return of the displaced. They are likely showing some change in the inhabitants connection to their past and to the communist present.

"In 1958, by the decision of the Government of Abkhazia, the Greek State Theater of Sukhumi, which had been closed in 1938, when, in the context of Stalin clearances of national minorities, the Soviet authorities closed schools, newspapers and theatres of Greeks, was reopened. Its reopening was achieved after efforts by Greeks in the area, at the initiative of director Dimitris Boubouridis. The Greek-born director had sent a letter to Nikita Khrushchev and pioneered the collection of 10,000 signatures for the reopening of Greek schools, theaters and newspapers. He was commissioned to reorganize the Sukhumi Greek State Theater, which operated successfully until 1988. Plays in Greek and Pontian were performed there, and tours were carried out throughout the former USSR, and in large cities where there were large audiences." (Fotiadis, 2006, p. 72) Such plays as *Klidonas*, if they were to go up in previous years, could be viewed as a threat by the regime. But it's a different time now.

To nyfoskepagma, Ioannis Moumtzidis, Athens, 1956

There are elements of culture in the homeland. It plays in an urban home in Trabzon.

(5) cousins love each other, it cannot happen. The Turks mock, "when you have good food you say it is fasting and when you have a beautiful relative and you say it cannot happen." (9) a family with a son in London. Those who ask for marriage

proposals cannot wait. ((14) The mother's curse is considered to be the heaviest. In the letters, they write in modern Greek, officially. (15) They go to in convent after unfulfilled love . In the monastery there are people from various parts of Hellenism. They speak modern Greek, so they hide their origin. (27) Confession in the church , is a main element of life, priest advises and assists . Prayers for freedom and justice (29) The prohibitions of religion, which prohibits the join of two cousins, were followed. (35) At the end of the play Greece appears with a flag and an ancient Greek garment, the national anthem is played. (This last part is delineated with a line above, I don't know if the author or Polys Haitas did it, when he was reading it. However, it shows how a play could end up having the national anthem and flag.)

Esengen to nero so avlak, Georgios Kelides, Athens

It is a memoir, set in a village in the Argyroupolis region (it is called Kyoumushana). Strong features of localism, among the heroes, and divisions and differences between people originating from neighboring villages.

(2) The Kromni villagers are liars , it is a characteristic of them, this motto is often repeated in the work . (I found it in no other work, it may have been the author's personal belief, or maybe not) (3) The jobs are shared between women and men. The plague, a disaster they are discussing , has wiped out entire families. (4) Married in an early age, without clarifying what age they are. (However, the 24-year-old is believed to have been late.) Childbirth at an early age (8) The educated will continue studies in Greece in Athens. (It has changed the center for the Greeks of Pontos and instead of Constantinople, they consider Athens as the center. (9) Two friends used to mark the swings of their children as a sign of agreement to marry them when they grow up. (11) The men of the village are left , in Russia, to raise money and to return to the village to buy land and build the house. The women are waiting. (17) At the lunch table sits the whole family and they do not to start eating before everybody sits. (30 and onwards) A returnee who has been missing for 10 years, from a very young age, uses words and expressions in Russian , does not remember words in Pontians (something like a Greek-American in the films of the Greek cinema) (33) The village has a primary school (51) Marriages with older women are not strange , the boy was 12 years old and the girl was 17 (Is this an element of the luck of male population?)

Tsiflikas, Kotamanidis Stavros, copy in 1984

It plays in Asia Minor and Greece. The Author's Instructions in Modern Greek.

(10 There is a person who regulates the affairs of the village, in essence, governs, defines the place (Tsiflikas) . It is the priest of the church who mediates for the peasants. (12) The tsiflikas is a middleman as there is a Mukhtar, their Muslim governor. Taxes are given in money and in kind, animals and crops. There was a problem in collecting taxes because the villagers were leaving. Migration to Russia, America and Greece. (25) The rebels do not recognize the power of those who demand tax. Sometimes they intervene. They go down to their own people in the villages. There is also suspicion and hostility among Christians. (51) (We are located in Greece , some years after the exchange) there are elections a battle for local power, the same groups that were in Turkey. The tsiflikas seem to have come and directly gained access to power. Only the cooperatives and partnerships, have some chance of success. (52) When the election results drive the tyrants out of the village, the old ones speak for God's will, while the youngs, organized and struggling, speak about the will of the people.

The play seems political, and there is some criticism that in Pontus some people were cooperating with the Turks. I do not know if it was staged and how many times, according to the bibliography, it is so political that it should not have had many chances to be performed many times.

I Proxenia, F. Ktenidis, 1948-1956

The work was written in 1947 , published in 1956 in Thessaloniki and it takes place in 1890 in Trabzon.

The game of cufflinks and scapegoats, card games are mentioned. Gambling is considered a bad habit and something that the parents of the girls do not want for groom. Girls should get married first and then the boys of the family . It is one of the few wishes my grandmother had for me and my brother - to make sure our youngest sister gets married first. I remember being 14 when she first told me, my sister was 8 at the time, and it was 1991. After so many years and so many social changes, these words confirm what I find now in theatrical shows. The age from where parents and

older people began to prepare their children's transition into family life. As a teenager, I would slowly move into adult life, I was now biologically capable of creating my own family, I needed to know, not as an order but as a desire, what was the right order of things.

Fika the witness, F. Ktenidis

It is a comic one-act, with the hero Veveas, a caricature character, used in anecdotes and comic pranks, representing the illiterate refugee and that gives laughter with his misunderstandings with the services of the Greek state. Especially in the first years after the exchange, the stories are many and highlight the way in which the new arrivals, with humor, faced the difficulties presented to them. It was also a way the friendly, younger refugees and those born in Greece, mocked the older ones.

In this particular work, Veveas is the object of the desire of two women, refugees. The two women, will quarrel for and end up in court. The president doesn't understand their idiom, can't even hear the names of their parents while the two women are always led to a fight when they try to tell the story. Veveas comes as a witness and transfers to us the knowledge he gained and considers it to be wisdom: he argues that the "suruk", a long straight wood used for various outdoor work, is to blame for everything, implying of course the male genitalia ...

It is a classic inspection sketch with the classic elements mentioned by Savvas Kyriakides. "The assimilation of the new reality and the differences of mentality between the first and the next generations provide material for some comedic endeavours. So, for example, one of the favorite images in this case is the inability to communicate between the Modern Greek, who speaks of course in Demotic or, in even more comical situations, the Katharevousa - and usually a person of authority - and Pontian who speaks only the dialect. (Kyriakidis 1998-1999, p. 351)

The biography of Hermes Mouratides and information on his theatrical life.

The great Pontian director who has linked his name with in-depth research of Pontic theater, Hermes Mouratidis was born in 1931 in Kilkis, Greece. He lived and created in Thessaloniki for most of his life. It was he, who directed the theatrical plays " *To Skotos or Lazaragas* " and " *I Proxenia* " by George K. Fotiadis at the National Theater of

Northern Greece in 1979 and 1980. Apart from the directing of the plays, it seems that he studied the theater of the Black Sea, as few. He has published studies for the Black Sea theater in newspapers, and in many Pontian publications and newspapers. He wrote important books on Pontian theater: *The Pontian Theater - Asia Minor 1850-1922* (Kyriakides Brothers editions), *The Pontian Theater - Southern Russia, Georgia, Ukraine 1810-1917* (Thessaloniki 1995), *The Pontian Theater, Ukraine, Azerbaijan, Chechnya 1917-1985* (Thessaloniki 2000), *The Pontian Theater in Greece 1922-2002* (Thessaloniki 2003). Apart from the first book, the remaining posts was at his own expense, indicative of his passion to transmit the findings of his investigations. In 2005, once again at the National Theater of Northern Greece, he staged Theodoros G. Kanonidis's "The Refugees in Greece" and "Tis trihas to Gefyri". He died in 2015 in Thessaloniki, leaving a great work.

Theatrical texts from the studies of Hermes Mouratidis

The theatrical texts found in Hermes Muratidis' books, either in whole or excerpts, are offered to identify signs of political thought, ideas or action, as well as signs of culture. Although some of them are incomplete and although there are duplicate texts they are equally involved in the field as the present work and analysis is not dramatic but aims to read through the writings, the lifestyle of the Greeks of the Black Sea and to ascertain if there is anything that will explain why these plays were not presented in Greece. If there is another reason, political or cultural, these these plays were excluded from theatrical production in Greece, some of them for more than 100 years. It was very important for the research to have such old texts with the information that Hermes Mouratides had collected about them.

However, apart from the information, the abstracts and revues of E. Mouratidis, my own work, was to study these texts themselves. The texts are divided into his four books, which study the Pontian theater based on time and space. Thus begins with the texts of theater in the Asia Minor until 1922, the second volume contains texts from Southern Russia, Georgia, Ukraine, Azerbaijan, Chechnya until 1917, followed by texts from the same places, but from 1917 to 1985, when it was the Soviet Union and the last one with plays written in Greece after 1922. For the purposes of the thesis, all four

volumes were read, but the texts of the first three volumes were studied and included because are a sample of the area and the period of the research. The titles of the works are written as they were in the books. The page we are interested in because an element was found in it, will be declared in parenthesis before the element.

Texts from Asia Minor 1850-1922

Oi Fugades, Drama in five parts, by P. Triantafyllidis, Athens 1870

The book contains the entire preface of the play. The text of the fugitives of Pericles S.. Triantafyllidis is something between historical epic and a tragedy, with more similarities with the second one. From the text we cannot draw any conclusions about the life of the Black Sea Greeks, culturally or politically. Clearly influenced by the newly established Greek state and printed in its new capital, it is written in the Katharevousa . It shows the differences the Pontic Greeks have from the Turks. It talks about events 400 years ago. It is a national wake-up call.

I erotolyptoi, One act Comedy K.G. Constantinidis, Athens 1876

The whole text is there. It is written entirely in Pontian dialect. (324) Two women want the Gioras and shout in the street, and he is ashamed of the villagers. (325) One's father calls her a perverted and a witch just because she talks to a man, and he also accuses him of not being ashamed of talking about love to a woman. (It seems that was unusual) (327) He justifies that he talks to the girls, promising a marriage to each individual father. (329) When they end up leaving with one girl, the whole village runs after them to find the two who fell in love. The man bears more responsibility, they all spit on him. (330) After this, however, in order to wash out the the shame, so the groom's father asks the woman if she wants to take his son as a husband . With the affirmative answer, all the uncertainties are forgotten and the happy end finds someone else asking the second girl formarriage and she accepts.

O Xenodohos, One-Act Comedy, Aristides Hierocles

Very little single-handed, the author's instructions are in the katharevousa and dialogues in demotic Greek. This technique, along with the fact that within the play the cost of shopping is calculated in drachmas, show that the play depicts scenes of life in

Greece and therefore we will not analyse its cultural elements. It is written by a Pontian but apparently with the logic of being staged in Greece as well.

Oi kodonatoi vrykolakes, Comedy in One Act, Eleftherios Ch. Finikopoulos, Banks 1885

(340) Faith in vampires who haunt the hero. He is a servant in a mansion house in Trabzon. Only the landlord old mother understands Pontian. His expressions are rustic. He has gone to a Bourgeoisie home as a servant to collect money for the family in the village. (341) His bosses speak in demotic Greek. (344) The teacher for the girls is coming in home. Home lessons (345) The servant mocks the new speech patterns and new vocabulary " fragkepsan I mines, changed name " (the name of the month in Modern Greek derives from the Latin name.) (347) A person who does not fast on Wednesdays and Fridays, does not believe in vampires (which exist of course - links religious fasting and observance of fasting on Fridays and Fridays with belief in superstitions) (350) The superstition is a feature that does not fit a daughter of a noble family

The play seems to satirize the preventions, as influenced by life in the countryside, which does not fit the educated bourgeois. The latter also speak a different language, the official Greek, as it suits people of their level. The younger generation goes to school and has teachers and only the older ones, still speak Pontian. Obviously for the time and for the writer, all of the above was a sign of progress.

I Trapezountia Kori, an original drama in five acts. (Licensed by the Ministry of Public Education of the Ottoman Empire), Eleftherios Ch. Finikopoulos Istanbul 1890, (Excerpt)

The play is written in the katharevousa , so it aims at a larger audience as it could be played in the Poli or even in Greece. Once again, the author considers that progress needs formalities (supporters of the katharevousa believed that a pure language that evolved of ancient Greek should be spoken , that the borrowed words from the Turkish should be excluded, as inferior) . The play is romance, it is characteristic that ends with a duel with swords. There may have been a tendency to imitate Western habits as a result of national awakening and the need to highlight cultural

differences with the Turks. It is clearly influenced by the period of romance in Europe and does not reflect the everyday life of the Greeks of the Black Sea at that time.

Matsukatkon Hara, a two- part comedy by Yanko Lam. Topchara, Trabzon 1910

It is written in Pontian, in the book there are only three scenes from the first part.

(392) a marriage where groom is 11 years old and the bride 18 (393) The protagonist blames the upper clergy and even the upper class for their respect for priests, he lists facts to show that he is right. According to his words the bishops: give divorces (chorismochartia), take rents, material goods, clothing and furniture, they eat in fasting , drink brandy Metaxa, lobster and caviar (an indication of wealth from that time) One who believes in church fears " Don't lie and I will lose my blessing " While the protagonist declares that those beliefs will soon be changed. (394) Specifically: the priests will be hiding from now on (the believer thinks that his interlocutor did something wrong and the solution is: " you want take a blessing, you are crazy, the priest will not forgive us. " (396) the men are allowed to do mischief, for women if it is forbidden (397) as a sign of progress the protagonist says that elsewhere they marry older, his friend answers " for this they are cachectic and weak " (so there was a sense that marriages should be made at a young age for couples and their descendants to be more healthy) (398) Money dominates (399) the wedding ceremony " costs less money if you do not give to priests, will make a feast with lyra and food ."(They must choose, the one or the other)

It is a subversive work for the time. Written in 1910, the 1905 revolution in neighboring Russia, seems to bring questions to the people , criticism of institutions for the first time. Religion and its representatives, priests - whether it can play a role in the daily lives of people in modern societies, is a characteristic issue that is still being discussed. It is the first play written in the Asia Minor with such a subversive dialectic.

Toy Gudoula to Castron, Drama in Three Acts, Mimi Lendi, Athens 1914, (Excerpt)

The play is in Pontian. It is a heroic drama and does not present the cultural elements of its days. But I decided to analyze and present some information because the writing and publication of the project in that time is remarkable and shows some evidence of the moral of people . In the turmoil of World War I and after the Balkan wars, Greeks

of Greece and Turks of the Ottoman Empire are in opposing camps. But the Ottoman Greeks are at the mercy of the Sultan. Theoretically should serve in the n army. Shipments in the labor battalions and the first genocidal actions begin . The play appears to have been written to stir up Hellenism, to remind of origins and debt. It was issued under a pseudonym (the author's real name is Dimitris Misailides) and with a fake place of publication on the cover (it was not printed in Athens but in Trabzon) , apparently for fear of reaction from the Turks . Within the play Roman and Greek nation they are referred to, as one (the Pontians were known to call themselves Romans before they came to Greece)

To iatrosynedreion, Comedy in One Act, Ioannis T. Mavridis - Karatza, 1905

The stage directions are written in katharevousa, the characters are directed to themselves and the audience Demotic , some of them talk Pontian while the protagonist is always speaking demotic Greek. In this respect it is an original work , with the use of different forms of language , which brings comic results, the author wishes to highlight some differences in education and class and seems to favor the katharevousa as the language of progress.

(428) At this time, servants are considered slaves . (433) The lady of the house has lost four children, she lives with her father-in-law, she speaks Pontian. (435) The olders still do not trust doctors (436) It is the doctors fault that people die young (438) They fear the patient has cholera (often met by this time. its symptoms are a headache and the diarrhea , as stated in the project) (440) The xematiasma is done with salt (441) When the old woman understands that the protagonist does not speak Pontian she speaks Turkish and Pontian mixed

Akritas, a three-act lyric drama, Athanasios I. Parcharidis, Istanbul 1921 (Excerpt)

The playt is written in demotic and has rhyme . As in "Toy Goudoula to kastron" it has special interest because the plot wants to imply something about reality of that time. It's a critical time . While " Toy Goudoula to kastron " wants to awaken the Greeks against the Turks , 'Akritas ' requests to consider the coexistence solution. The Greek defender falls in love with a Turkish girl . Akritas and

Zaira proposed the coexistence between the Greeks and the Turks. The project is a hopeless endeavor.

I fully agree with Hermes Mouratidis's analysis: "A.I. Parcharidis in "Akrita " blends' the Romans and Turks, to save Romiosyni there. Writes "Akrita" at a critical stage in Greek history, two years before the Asia Minor Disaster of 1922, the Greek army already occupies a large part of Ionia, Constantinople is occupied by allied forces ... At this time the "Issue of Pontus" is in progress. The Greeks of Pontus are actively working to create their own independent Pontian State , the Pontic Republic ... Parcharidis, like others in Pontus, wonders if the Allies will let their Greek allies retain the part they occupied in Ionia, partially resolving the Eastern Question. And what about Pontus, since the Greek rebels of Pontus assisted the Greek army in its operations? » (Mouratidis , 1991 , p. 449-451) In the best scenario , Pontus will become an independent state with a large percentage of Muslims within its limits , in the worst case scenario would remain under Turkish sovereignty with the Turks furious for their successive defeats since 1912. " ... hears the distant messages of the coming Disaster and remembers the old proposal, solution, of the creation of a Hellenic Muslim Union and writes" Akritas". Akritas was printed in the Constantinople in 1921, at the time of the terrible events in Asia Minor and the ensuing catastrophe. And it is certain that it did not performed in Pontus, nor in the City." (Mouratidis , 1991, pp. 451-452)

Texts from the Pontian Theater(*Southern Russia-Georgia-Ukraine 1810-1917*)

"To skotos", George K. Fotiadis, Achaltzich 1905, first draft

The text is written in modern Greek, the scenery are colored lithographs , portraits of the Russian imperial family and erotic scenes . It takes place in a village in southern Russia , which is not mentioned.

(150) there is a customary belief that feelings are mutual . Often travel from their place of work in Turkey - Report that they bring little girl (young lady) from Turkey and share the money (white flesh trade) (151) Dreams significantly interpreted and believed (154) a Chatzava in Trabzon (theoretically should be a good Christian) is presented as a mother of immoral sons, common crooks (158) Many Turkish expressions (159) Good school presupposes physical

punishment in school. (160) Village rich lends and take big interest of the villagers (162) The news come from the city , they learn news of the war during their visits to the city. (163) The villain of the play drove his wife out of the house to do what he wants with another woman (164) The old ones are criticized because they considered the woman a vessel. The Greeks of Russia send their daughters to Turkey for Greek education, for Russian education in Tbilisi. (166) They respect women in Russia but they also have a level (that is, you don't have to respect a woman who has no level) (170) "Don't believe the newspapers but the governor", the political chief (the newspapers are treated by the author as her real organs of truth and enlightenment, contrary to lies by the authorities) (171) "if you do not like it here then leave "(typical racist rhetoric RH) (174) the Russian language is classy. The usurer is Jewish (182) Agas has a right to slavery and to erotic scandals (slavery was abolished in Russia some years ago, the author wants to show that nothing has really changed). (186) Dirty suggestions are made by the aga (Criticism of purported misogyny when the mind is dirty) (187) Expression: their zodiac signs do not fit (189) Katina the protagonist when she speaks uses modern Greek alone (the language of progress as opposed to the dirty preservative Pontian) (19). Protestants, those who want our evil (typical racist rhetoric) (192) Conservative old people blame those who talk about freedom and rights (194) Learn how to make revolutionary acts (201) the understands that "how nice the agas is afraid " (206) But the rebels are a mob that is held back by lies (218) Trafficking exists (219) "The law protects the agents of corruption, only the poor apply the laws" (220) Conventional law of the day:," the law is the will of the full stomachs »(221) If the brain does not defeat the belly, if we do not live as humanity and not as a nation, we have narrow limited aspirations (is the opinion of the author expressed by the heroes of the lifestyle revolution) (222) Conflict between paternal affection and / or family honor. (Choosing, first man and then father brings tragedy) (228) Odessa and St. Petersburg common network with Tbilisi (229) Children do not belong to us to sacrifice them (pioneering finding and thought, for the beginning of the last century) (231) Siberia has existed since then for exile - We have no maids here (Aristide is an allegorical person - represents justice) (232-233) Charities are made to ransom other immoral acts and the rich are then forgiven by the priests) (234) Violence used against women (239) We Greeks (and Romans are Greeks) (241) One

cannot be a national benefactor unless he is moral (242) The beggar speaks of light, forgiveness and love, not hatred and revenge (the beggar allegorically expresses Divine wisdom-Athena) (243) God to forgive (244) Ideas announced through heroes: "humanity is above patriotism "and" property is the cause of people's misery "(245) Electric lamp on stage to show the wisdom of Athena (247) Illumination of conscience is still a dream. (after all it was a dream, bad Lazaragas waking up more determined to exploit the poor)

To skotos , George K. Fotiadis, Achaltzich 1907, second version

Although the central axis of the story and most of the characters are the same There are some differences in the plot are of interest to the dissertation

(251) Undercover accusation of murder by white-collar traffickers: "Did the little girl jump alone?" (258) Ask the priests in the church what is right and what is not (261) "The villagers are a lower people" (their bosses see them as another people, despite the same nationality) deeply know the national affinity but they are not interested in it a (265) The girl from the village is taken advantage of by the bourgeoisie in a "house" in the city (the domino of the exploitation of the weak by the strong) (267) Russian words wrongly learned (269) cultural difference between Russia and Turkey (280) Family girl needs father's permission to leave home and go to work (282) "here is Russia and everyone talks and says what he wants" (284) slave girls working in homes (reiterates that slavery has not been really abolished) (289) older sister is obliged to care for young brothers (290) "Pharmacists and Protestants say images of saints are just wood (303) Agha is so alienated that bargains with everyone and even for his own life (314) The villagers argue, disagree (and cannot carry out the mission of the revolution) (320) We kill the sick and disease stays (comment on executions that took place in the context of political cleansing, it is not the particular person. He blames the mentality of society) (321) The middle class is fighting each other (the middle class, which has the education to understand, but still doesn't understand who is the real enemy) (331-332) there is finally nothing, the villagers follow Cossacks and chase the enlightened. (mass is easily manipulated)

In the second script on the page showing the characters of the play the author writes: "the characters of the comedy". He calls the play a comedy, perhaps in order to divert

it from its deeply political proposal, not to provoke a major backlash from regime intervention. In this way he makes a sign to anyone who reads the work and is worried - it's a comedy we don't need to take seriously. I think he believes everything he proposes, but it is very dangerous to be a pioneer in a troubled society. It is a way to say what he wants but also to protect himself. After all, reading the end of the play, one can understand the author is very frustrated - the middlemen fight each other, the villagers re-ally with the Cossacks and chase the enlighteners - perhaps the characterization of comedy is indicative of this new ideas that proved to be a joke. These plays are considered prototypes of Pontian theater production in the Black Sea. " Fotiadis applied the 4 Aristotelian principles, unity, set time, logical cohesion and integrity (Mouratidis , 1995 , p . 92) . The author really believed in the values and virtues of man , he believed in a better tomorrow of mankind, many who did not share the same beliefs seem to blame him. " Yagos his brother writes in the newspaper *Aktis ek Pontoy* in Trabzon : when truth and freedom reign then the figure of the revolutionary writer will display with all his brilliance and majesty. It needs enlightened and unaffected criticism . "(Mouratidis , 1995 , p . 94)

I Dolofonos, Drama in Three Acts, Panagiotis K. Fotiadis or Marquis, Artagan 1910

Some changes in culture over the previous century are becoming apparent

(541) Although the parents discuss the marriage of their children, first, the priest asks the couple before marriage, they both sign and then crowns them (progress for women especially but for men) (543) locals and refugees in Kars (shows the intense mobility of the civilian population, who, in order to escape revenge after war, change places - they are not welcomed. These refugees probably arrived in those places after 1878, that is, 32 years ago. Still seen as refugees) (545) Breaking the fast is bad (547) Question whether education do good or bad to man (555) Kissing older men's hand as a sign of respect (556) Raki ritual with one glass and toasts as a seal of agreement (558) lyra musician for company fun- (musician, though necessary in every feast, is not considered that a profession)

To kriman Drama in Three Acts, Stylianos Chr. Pavlidis, Pontiac Theater of the Caucasus, Kars 1910

Same area and same time as previous the previous play, another author

(523) Raki ritual for the arrival of a member of the family from far away (Begins from the oldest also). (525) The newcomer is last one who drinks when son drinks honors the father, (527) They go to Trabzon and then to Greece for studies (538) Parents know what is good for child, father knows what is right (prevails in families as a way of behavior)

I Proxeneia Comedy in Three Acts, George K. Fotiadis, Achaltzik 1908, first draft

The two versions are written around the same time, with no major differences and certainly no changes that could give new clues to the present research. The big difference is in writing, the first version is in the 20lettered alphabet and the second in the 24-lettered alphabet. Perhaps the second time, the author would like to perform the play in Greece and thus choose the script that they use in Greece so that they could read the text easily. For this reason there may be some slight differences in some expressions used, more specifically the expression that fits the theme of the project: page 358 "putting the girl in the fireplace" which was on page 444 "putting the girl on the shelf ", an expression still found today in Greece. Although both versions are written in Pontian, the second uses expressions that, if transmitted into demotic Greek, would be perceived by the majority of Greeks of all regions. So, after reading both versions, I chose to present here references from the second scripture as the one that would become more apparent in Greece today.

(440) We are in Trabzon, in the house of a merchant, paintings with despots, kings, Genovese, embroideries and god blessings on the wall (444) Parents are responsible for their daughter's marriage (448) tradition that wanted the brides not to look and not talk to their in-laws, with whom they lived under the same roof, unless they were allowed to do so, is finished (452) The church was a meeting place, especially for women (455) charities show level of social recognition (458) honorary title for pilgrimage to the holy places - the highest among the places the Holy Sepulcher - "the holy light is an invention" (declares the author) (459) They first treat strangers and then those of the house (464) They will engage them without asking the girl (465) Give meaning to dreams, Dream is interpreted and guided by action (467) Does the Virgin

Mary Consul? (The author satirises beliefs) (468) The father states that they were married without a consul, so it happened (476) Expression: " if you let the girl choose she will get musicians" (indicates lack of criteria of young girls) (482) Marriage is set to take place within a week. (decisions that determine a whole life, yet they are usually processed very quickly, as if they are insignificant) (486) Young people leave for foreign countries, go to Russia to make a fortune, and get married (488) Spiritual siblings, who have the same godfather, not allowed to marry (497) The dowry to be given is enumerated and measured -they count money, clothes, furniture (503) Youth asks older people to change their habits 505 No Jewish taverns, (Jews do not drink alcohol) (518) Return of the engagement sign (since it is more of a contract between parents, which is sealed with a ring, when one party does not adhere to the terms of the contract, the other can turn the engagement, ie return the ring)

It is a play that has all the folklore elements such as "the activities of a conservator - a key character for the Pontic society's wedding customs of the time -, the role of religion and the customs of daily life" (Kyriakidis 1998-1999, p. 351) but he presents them critically, not just like simple folklore performance and taking the form of an integrated theatrical play of the stream of realism. A typical difference with ordinary folklore is that there is no Happy end.

To fos, George K. Fotiadis, Achaltzich 1906

The play has been lost and only the last picture exists and this is included by Mouratidis in his book. It seems to be a very symbolic and strongly political, revolutionary text

(334-335) In the scene there is an uproar, symbolism of conflict between old and new, the truth, as a woman with beautiful features, is leaving, some people follow. From the lines, it is understood that this is a temporary withdrawal of the truth and there are those left on the scene waiting for its return. Not now, but another time.

Texts from the Pontian Theater: Southern Russia - Georgia - Ukraine - Azerbaijan - Chechnya 1917-1985.

«*Sturutirnesu aniksi*» (*I Aniksi gyrnai*), Giorgos Entonioy Kostoprav, Mariupoli, 1933

The play is written in Mariupolitsky (Crimean-Roman) dialect which the characters call Romeica. It is written in the 20-letter alphabet. It is set in a small town near Mariupol. Only one scene has been saved.

(525) The scene in a house of culture. Lenin's big portrait on the wall, many newspapers and checkers (the game) on the tables (526) The heroine says to show the change of life: "My past life was a song about poverty, now songs are heard that we are rich. » Not all young people know modern Greek and Vera will teach them, she studies about pedagogical school. Women study (527) Young men (and young women) decide to get marriage, they get whoever they want and quickly, not even having to meet the father-in-law (parents in general - there is no reason for them). Huge progress in Mariupol - projects listed. From Greek they can identify and read the capital letters. (528) The young woman is organized in communist youth, all day work, and in the evening school. She sees it as a breakthrough. Her partner is Russian and a companion to her. "In another age we would not become people." (529) Do the citizens speak only Russian? (they accuse girls living in town) "No we don't forget our language." (A guideline for Mariupolites) Smokers were smoking tobacco, now smoking ready-made cigarettes. (Progress) (530) "Now we start and see spring." A typical verse that shows that no one is missing out on the new facts : "The mare asked the tractor for compensation." (532) a single-owner (the old farmer-a household) is less likely to succeed than the kolkhozniks (organized in kolkhoz-cooperatives-all together). Award for organizing the kolkhoz, a cow. (532-533) There is a community radio with Greek broadcasts (534) the kolchozniks can sit next to a president, what an honour !! There is no discrimination.- There is someone who knows that the enemies killed his son, but he has children, the youth of the party. (apparently meaning white and red in civil war) (535) As a sign of wealth, everyone has cigarette butts. Triptych college, school, factory - new classless society. (536) the curtain falls with songs about Lenin - Stalin - socialism.

The play is written "because farmers should be persuaded to participate in the cooperative. The play is within the party guideline and promotes collectivization ... published by *Kollektivistis* in 1933, but manuscripts have been lost. " (Mouratidis,

2003, p.252-253) "The Greek theater of Dombas, in Mariupol, was one of the main state theaters, staging the theatrical plays of the great Mariupolite literary artist George Kostoprav" (Fotiadis, 2006, p.7). Both *Empru Empru* and *Fila Fthinoporu* have been lost. Unfortunately, there are not many surviving plays by the Greeks of Mariupol. " Giorgos Antonioy Kostoprav was born in Mali Yianisol,a village of Azov in 1903. In 1932 he was a journalist of the Greek newspaper" *Kollektivistis* " ... On 14-12-1937 Kostoprav was arrested and executed a few days later for allegedly anti-Soviet actions and for allegedly betraying the Soviet homeland. "(Mouratidis, 2000, p. 216) The lost works may be victims, too, as the result of the persecutions.

I HARA Comedy Three Parts, Theodore G. Kanonidis-APOLLON, Suhum 1930

It is written in Sokhumi, in the Pontian 20-line alphabet

(400) The heroine is 45 years old, not considered young, but not considered old, middle age (403) Changed the ways young people marry (404) Women drive (405) Sing Soviet Pontian song against fascism, another hero says she was born in the revolution of 1917 and counts the age of her life since then (407) There are local and professional newspapers where they wrote about the accomplishments of each cooperative, and nominally honours for anyone considered to be good (412) love and the Party, (if a young man wants to look at a woman he has to show that he is worthy of being a member of the Party and community, "you are not lazy, not living at the expense of others") (416)very happy with the way of life in a kolkhoz, (419) A celebration masquerade is organized, in the great hall, on the walls hang large framings with Party leaders - The best worker in kolkhoz will be given a gift, a gramophone. (420-421) Even love songs have lyrics that talk about the Party (434) A pure love between two young people can be a model for party youth (435) Dance Foxtrot, (dance that first appeared in America) (442) Together they sing a song about Stalin at a festive end

I EKSORISTI (Dramataki 3 images) DAMON ERISTEAS (Yiangos shines Rules v Idi).

It is written in the demotic Greek with the 20-degree alphabet, not found as a whole. It is written in the USSR but plays in Greece, in a small dry Aegean island, where the bourgeois government of Greece banishes revolutionary (communist) workers and farmers.

(516) There is a character of an old refugee from Asia Minor. (He is a resident of the island, escaped from the persecutions of the Turks and is now identified with the persecuted exiles) (517) Sings a song of a foreign political exile. (518) Old and young, we are exiled from home. War is for the homeland. (520) References to secret security and law against communist and anarchist ideas and acts (so it seems they had information for Greece in the USSR. They seem to have some information about the political situation) (522-523) One after another heroes speak of the revolution to get the audience ready for a revolutionary (communist) struggle

Gia to Kolkhoz Drama se tessereis praxeis and 5 Ikones, Theodoros G. Kanonidis-APOLLON, Rostov-Don 1932

As mentioned it was published by *Komunistis* publishing house, as respectively *spring turns* was published by *kolektivistis*. It is a year ahead (maybe only a few months) and has the same goal of pursuing farmers to organize in cooperatives - in the kolkhoz (farming cooperative). The author's instructions are written in demotic while prose-dialogues and monologues are in Pontian. The alphabet is 20 lettered. It is set in a random village in the Soviet territory where Greeks live.

(459) The writer picks a side from the beginning, in the character presentation: the negative protagonist of the play, the villain, is presented as: a tricked-out middle-aged peasant. (461) a letter Comes to the village from the soviet (from the council representing the farmers). Not everyone knows how to read. (462) They use flour soup to do well a sick cow. Other attempts, the first daughter to make some magic to the animal (to spit it). Anyway they put an eye to the tail. The priest will read some prayers too. They have only one cow and so it has to live. (463) They do not sleep at noon (probably the siesta was very common) (466) "They have a vet and they practice the grandmother's medicine." (We learn something that contradicts all the previous ones. They have a vet, a denial of progress and science by those who are stuck in religion and prejudice, showing them to coexist) (467) He considers them confused (468) The characters of middle farmers complain about taxes for the wealthy, do not accept them pleasantly (469) The new measure of the kolkhoz has no acceptance by the mediums (the kulaks, the landlords) , lies that they will unite the fields into one, shut

down the churches, all sleep under one quilt. "All yours in foreign hands." 471 In their chanting they say: "The naked and the messy will hear them, the colostrums will agree. Those who are smart will resist. "(Making this distinction, already portrayed as arrogant and individualistic) They ask for more".. To live like our mother and father, faith-home-land, do not change and we will have you on our head. " (This is only what they are asking from the government) If governments persist - "take it all in and open the way for us to go to Greece. They will leave "(I am not sure he only describes the real reaction of the medium farmers or warns them that if they do not want to cooperate all they can do is leave) (472) Conservative middle-aged people say" today's children do not listen to their parents. "(it makes young people, think that they have been emancipated) (473) The failure of all the old means, is coming, the cow has died. (475) The organizing committee for the colloquium briefing consists of the teacher, the village president, the director of the reading room (so there is a reading room in the village), and a trained communist (party member). "The kulaks want lots of fields, no tax and work from others." (476) They sing songs in favor of the kolkhozes. The tractor will come if we make it. (It is the government's argument. When the lot is large and owned by everyone, we can provide you with a tractor free of charge. If everyone is left alone with his field, he should buy it himself) (478) The whole process is presented, organization of a meeting with presidents and secretaries, elected by the participants (479-480) Government's goal is to transform the country into an industrial state. "We buy tractors from the capitalists until we make our own." The beginning will come from the rural economy, a large field is created with the cooperatives, so the fence-grabbing land, works, the state can't help each one separately. The kolkhozes will have tractors, engines, agronomists. During the transition everyone gives what they want, some little, some more. (481) Questions from listeners are gathered and answers are given in turn. It is stated with great determination that rumors of the quilt (abolition of marriage in essence) are rubbish, everyone in his home lives as he wants. Bulldozers and landlords have no place in the kolkhozes. (The government will take their good fields, with concessions) (483) From the rest of the small and medium whoever wants to come in, is free to do so. (484) The others would be soon begging. (486) A six-member committee is set up to organize all this and at the end it is said and what the government will do. (488) People talk about new things (old ones, older ones have the

most objections). (491) conversations between people about new things (young people are clearly much more positive and optimistic) (492) There is a political marriage (the young woman that has grown up traditionally cannot imagine them being "astonishing - without a priest?") (493) young people feast with few (496) react with middlemen, accuse them" the government gave you the fields. " (Maybe some land reclamation has taken place) (499) Young people bring change, they leave home, the reactionary father is a consul-a spokesman for wildlife. (500) one year later, the churches are empty, few attended Sunday service. (501) The rich are conspiring. (505) There will be a celebration of one year of kolkhoz, on the walls of the hall slogans and tools and on stage, the tractor. (506) A Greek spokesman comes for the party, too. (510) They talk about the consciences being made (I saw my horse and ox in foreign hands) the flat-rate job so that the worker is not wronged by the lazy(514-515) The bullies trying to burn the warehouse, kill a villager. "Spilled blood strengthens the will" becomes a slogan. (Finally with a typical formal political speech from the party spokesman and while they know who the culprit is, they go and catch them all. We have a... discriminating enemy group.) At the end of the play all villagers are persuaded to be members of the cooperative.

Tis trihas to giofyri Drama sa exi praksis, Theodoros G. Kanonidis-APOLLON, SYXYM 1927

It is written in Pontian in the 20- letter alphabet.

(328) The preface speaks of old times, darkness and ignorance and slavery . Time is not exactly set (but this particular piece clearly does not exist in any version) Throughout the play the protagonist is fooled by prejudices and the superstitions that prevailed (in those old times) Until the end: (391-393) The protagonist kills his beloved but is immediately freed of mental pain, and sees the trap set to him and kills the magicians' son and is ready for the 3rd killing. Then the villagers show up and are enlightened by the young man. With fires, woods and tools - a picture of revolution – decide to "kill the demon"

The story of building the bridge is a story that exists in various versions in many places in Greece with the Arta bridge as the most well known version, while in Pontos the Tricha bridge is the most widespread. However, the theatrical transfer of the story to

Greece for a Pontian theatrical performance, though probably preceded this of the USSR, only affected as an idea. The Soviet is a completely different version, a very different story, with a different purpose. In T. Kanonides' version, "the play begins with the Prologue, which introduces the myth, the fundamental principle of communist theory, the abolition of human exploitation by man, equality between men and women, the equal participation of women in the building of society. Characteristic lines of the preface are: Εκί μακρά 'ς σον Ποντον/Τε χρονία περαζμένα/Πανπαλεα κερυς/Κερυς φευδαρχιας/Αμαθιας, σκλαβιας/Εκραταν ςκοτινυς/Τανθρωπς, ι θρικια/Ο δρακον, τα μαιας/Ταφεντα το τοπυς./Κε αχαρος ι γινεκα/Διπλεςα ετον ςκλαβα/Σεκινα τα κερυς/Ταφεντα ετον δυλα/Ταντρυ ποδαροπλιςτρα/Ναιλι τον ςαγαπςυζ" (Mouratides, 2000, s.236). It is an ode to the empowerment of women over men and the liberation of people over religion. Such verses could not be heard in the folklore spectacles of the Pontians of Greece.

RESULTS AND FOLLOW-UP

A total of 20 folders with works from the Poly Haita archive and 20 texts from Hermes Mouratidis books were studied, while some texts were in two scripts (modern Greek and Pontic) and some texts were in both archives and books.

Comparison with earlier observations

The main part of the research was about identifying what I think was relevant. The detailed presentation of the works in this way certainly not a criticism or an attempt to make any general conclusions, only in some cases I have identified evidence that seems to agree with the literature I used. In the dialogues, the monologues, the stage directions, I have found everything that had to do with politics and culture. It is certain that someone reading the analysis and notes will see some things that are repeated and therefore really constitute elements of the societies that are described in the plays. There are things that appear only in a single text, so these may be the author's personal beliefs, or are only relevant at the moment the text is written.

The bibliography I used, all that I had read as conclusions from the researchers I mentioned, was verified, whether it was the degree of political intervention in Pontic

theater or considering the elements of culture considered Pontian. Finally, theatrically, the same points of interest that Kyriakidis presents 20 years ago are included in the texts under consideration, and his categorization could be my own words after studying all of these texts.:

"A. The production of Pontus and the Soviet states seems less descriptive - at least in its pursuits - than that, developed in Greece after 1950. We see in the first a will for writing plays for a theater for the stage than for nostalgic style texts.

B. The texts written between 1860 and 1932 cover almost the whole range of topics, with the exception of course of life in Greece. After 1945 we have mainly issues from the first two categories (life in Black sea and lif in Greece), with folklore theater reaching its peak.

C. The tendency to criticize socio-political institutions is mainly a derivative of the Soviet school, with G.K. Fotiadis as its most important representative. This theme has been contested by some circles as not properly reflecting Pontian society, but today, in cases where it goes beyond blank political propaganda, it seems to be the most interesting to study but also to stage presentation"(Kyriakidis 1998-1999, p. 353).

"Although the Pontian repertoire was born and evolved in parallel with the significant development of theatrical writing and form in Europe, we would say that it did not appear to be influenced by it, with the possible exception of some texts written between 1860 and 1910. However, not following this development, and in fact the dramatic ending of this repertoire – mainly that, composed in Greece - finds its explanation in the systematic connection of this repertoire with the theme of "lost" homeland, a theme that limited the writer's searches and essentially imposed a homogeneity in writing, despite the relatively large number of works and the time span, separating the first from the most recent. We reiterate that the texts written in the metropolitan Pontus and the USSR - or indirectly related to this area - present a theatricality that transcends, as it is historically natural, this obsession and throws them into a more substantial theatrical dimension. However, we would not want to ignore the fact that, despite their inequality, there are 'second' generation theatrical works that reveal their author's talent and offer - albeit fragmentary - doses of true theatrical action"(Kyriakides 1998) 1999, p. 358).

But any text can be illuminated completely differently. Especially in the Greek Black Sea theater, in the texts reviewed here where "Stage instructions are almost without exception the description of the scenes or the movement of the characters, but despite their detailed character, they avoid analyzing the mood or mental state of heroes" (Kyriakidis 1998-1999, p. 358). In such texts one can easily make a new dramatic interpretation and an interpretation by the actor, quite different from what the author had in mind, an interpretation and a staging, a teaching as we have said of a contemporary play that is capable of to speak to the public, whether it is purely Pontians or mixed modern Greeks and why not international.

Pontian theater. Between a museum exhibit and a live organism

As a person involved in theater, living and creating in Greece, I know that every piece of theatrical production is a valuable cell in the body of modern Greek theater. I want this body to be alive, it is a great desire to see in modern Greek theater, works that have nothing to envy of the scenes abroad, works that speak to man constructively and recreationally in order to lead him to Aristotelian redemption. This study confirmed what I felt like anyway. The theater of the Greeks of Pontus who came to Greece after the exchange of populations, in an effort to prevent any communist element from interfering with theatrical production in Greece, was treated in such a way that promoted folklore and on-stage museum views of Pontian life. The works that were mainly staged by the Black Sea Greeks of the western world are historical, heroic and folklore plays. Works that always talk about back then, in an idealized and reminiscent way. There is a lack of drama that talk about daily life and its problems.

The view that Pontian theater must become modern as it will only survive and continue this way, is expressed in a very clear way by a great artist of Pontic Hellenism, Vassilis Triantafyllidis better known as Harry Klyn. A masterpiece artist of Greek standup comedy, in times when the term was not yet used in Greece, of one man show, a satirical creator who escaped the narrow circle of refugee audiences and was admired by all Greeks around the world. Born and raised in the refugee city of Kalamaria in Thessaloniki, he used every opportunity to put in his work something genuinely Pontian, so subtle and appropriately given, that although he was using expressions or words in Pontian , he managed to make audience who may have had no

idea of this idiom, understand. So it is his own view on theater, which I will use below, that gives even greater importance to the research and its results.

I could keep looking for years, to find even more plays. Any new text that is discovered will still have something to add. It is extremely difficult to say that the research has been completed and there is nothing yet to be discovered from the literature work that the Black Sea Greeks may have left during the period under consideration. Beyond the vanishing sources, the difficulty of the language and even the different alphabets, make it difficult for researchers and will continue to do so. The Greek theater of Turkish-speaking Greeks needs knowledge of Turkish, the theater written in the Arabic alphabet, even if it was written by a Greek, it cannot even be read by someone who knows Turkish with Latin script, and works that were written in Georgian, Armenian, Russian, or Ukrainian, or even Greek in the letters of those alphabets, they need to know these languages beyond Greek. It is very likely that there are works of Greeks in all the languages mentioned and that they have been mixed in the production of these countries, without recognizing the Greek origin of their creator. For the time being, the research could only include the plays, written in any form of Greek.

The works found were different from what I knew so far. It is clear that in Greece the drama and the subjects of the plays, for the most part, have nothing to do with the modern life of the Pontians. The plays are not having themes from the years before the uprooting , but even the ones that unfold on this side of the Aegean, have mostly been based on a lack of understanding between refugees and locals (from a simple understanding of the language, so everything is comical , up to understanding one's way of thinking and accepting the other - Pontian and indigenous first mixed marriages-, and there everything is dramatical). I attributed this simplistic character to the age of the works and the cases they want to bring to the public. It's stories of life there, life that the descendants here didn't live and that's why these stories mattered. It was a way to get to know their history and culture. But what follows?

For a modern Pontian theater

"So how do we deal with Pontian representation? As a celebration, as a performance, or as a purely theatrical genre? In the third case, which is what I would like to have as a condition, in the play and in the performance certain conditions must be met in each

project, beyond language and tradition ... the myth of the play and the The expression of this myth, the content and the literary way of externalisation, are in direct relation and relevance to each other ... The performance leads the viewer to the emotions and ideas that the play itself expresses. " (Lampsidis, 1978, p. 20-22). As an example, we need a play that presents a consul in Pontus that makes the viewer think about the consequences that the consul has on the lives of the heroes, rather than being moved by Pontian words and expressions that he listens to the costumes as well, passing the plot on to a second degree.

"Will we try to represent and reproduce the life of our grandparents in Pontus? Our goal is to copy them? But with the rhythm and conditions of modern life, are we at greater risk of becoming caricatures of them? Is the modern lifestyle increasingly fading the authentic, the true, the source? Alas it should not, but ... if it does? " (Triantafyllidis, 2012, p. 299). It is the above excerpt that helped me realize that a living piece of culture is starting to become an exhibit. A remembrance, a frustrated attempt not to lose anything of the "authentic" narrative.

The importance of theater as an art through the eyes of theater people has never ceased to be great. "As always, the theater is a spiritual event of great importance. Social interest, of course, requires projects with a beneficial impact on the spirit and mood of the public, projects that cultivate noble ambitions and high emotions. Of course, as theater can benefit, so can its audience ... If theater is, by definition, the art that, more than any other, is the mirror of its time, then modern Pontic theater must cease, primarily and exclusively, to have merely its folkloric and commemorative character, which is evident in almost all the cultural events of the Pontic element" (Triantafyllidis, 2012, pp.228-229). At some point the souvenirs will be dusted on the top shelves of a library, it is a different thing from memory. Remembrance disappears, memory is always present.

If we are to expect a future today for the stage performance of this repertoire, we must escape the ethno-folk dimensions that once were the pillars of these spectacles. We can only align ourselves with the position of Odysseus Lampsidis (About the Pontic Theater. Substance and History (1922-1972), pp. 184-231) for a serious show that respects both his identity and his audience."(Kyriakidis 1998-1999, p. 346) If we study all the works that, according to the elements set out above, belong to the Pontic

theater, we will see that most of the theatrical genres exist and so there is no danger for artistic creation to become one-dimensional. Many of the works before 1917 or 1922 may be heroic, many of the works after 1917 in the Soviet Union may be politically engaged, many of the works after 1922 in Greece may be folklore, but there are works for all types of theater and it is necessary to continue writing for all types of theater. Representatively I present some of the works that were read during the research:

Comedy: Ioannis Valavanis: *Imarmenis Paignia*

Drama: Xenos Xenitas Athanasios I. Parcharidis

Revue: Georgios Lampsidis: *O Vevaias martyras*

Folklore: Filonas Ktenidis: *I Proxeneia*

Adaptation: Alexandra Hadjikidou: *O Exapodo*

The cause and the purpose of the new Pontic theater must be to go beyond limits and to abolish restrictions. We have to resort to strings, tricks and inventions that will allow the average viewer to understand what is happening on stage even if he is not familiar with Pontian language ... Let us not forget that most of the third generation Pontians do not know Pontian" (Triantafyllidis, 2012, p.229). The third generation of Pontians, the descendants of those who came in 1922, does not know the language. But mixed marriages have produced a huge proportion, especially in northern Greece, of people, who have at least one of their parents' parent a Pontian. So yes, the third generation does not know the language, but the third generation is numerous and very diverse and it is very likely that a large part of the theatrical audience will know at least some words, sayings and expressions in the Pontian language. But there are also the most recent arriving Pontians. "The newly arrived Pontians while residing in Greece embrace and promote Russian culture to a great extent in their daily lives" (Hatzopoulou, 2014, p. 29). "The Pontian generations who arrived in Thessaloniki from 1980 onwards do not know Pontian history or know little about it and also many do not know the Pontian dialect at all or even modern Greek. (Hatzopoulou, 2014, p. 35) "Rossofilia is the cultural capital of the family, which is transferred from the olders to the youngers. Thus, the young Greeks who have already emigrated to Greece consciously choose to use the Russian language (Letsiou, 2011, p. 423). But they came

to Greece to make a living in a country that they want to become parts of, they will at some point communicate this life in Greek.

Perhaps the Pontian theater needs to contain a combination of modern Greek or Russian and Pontian dialect or all three together. This combination "can be seen either as an inevitable consequence of the demands of plausibility - when the myth requires dialogue between Neo-Hellenes and Pontians or Pontians from the former USSR - or as a technique for creating comic scenes based on the characters' inability to understand each other, which creates misunderstandings or funny situations. For the second case we would even dare to say that the release of the Byzantios "Babylonia" play, a classic text of the modern Greek repertoire that miraculously satirizes this mix of generations that constitute Greek society, is evident here "(Kyriakidis1998- 1999, p.357) There are people that could understand some text in mixed language, while at the same time considering the solution of full translation into Greek or Russian.

At this point comes a proposal, a way of writing new texts or performing of existing ones. "Contemporary Pontic theater has to be an essential receiver of its time. To encompass within it all those tendencies and currents that pass through life."(Triantafyllidis, 2012, p. 299) Lampsidis concludes his argument that "works must be first of all, theatrical. Not just for creating a dialectical, idiomatic literature in theater, but because Pontian viewers and listeners taste beauty better in the dialect and understand it more, and they are moved deeper. Plays are required to borrow new expressions, to use the neo-Pontian dialect, enriched with a bunch of neologisms, to enable them to follow the live course of modern Pontians, who themselves live, move and change. "(Lampsidis, 1978, p. 20 -22) The actors need to be professionals, or at least theatrical people, because this is how a play is a pure theatrical genre.

Conclusions

It's been 100 years since the key moment, the uprooting, and we still have things to learn about the past there. It was a sudden inspiration to search for Greek theater in the Black Sea countries. It has an equally profound history, the Greeks were living there since the antiquity, but especially in the 19th century the Greek communities multiplied and grew. We have an area with an equally large Pontic, Greek population, where Pontian were spoken and even because of the distance from Greece, used them more than modern Greek and lived free from Turkish oppression, and had the opportunity to produce cultural works. There are plays written there that are modern, contemporary and up-to-date. These works could be presented in today's Greece, as the plays by Greek writers of the 50's, 60's, 70's or even today's are presented.

It was a personal goal, to find during the research, interesting works in both about politics and culture they represent and to come up with ways of dealing with them and "teaching" them, that would turn them from archival material into a living piece of Greek theatrical creation. The aim is to make the Pontic theater publicly known and to produce new plays and performances. Being aware that what is said in theory needs to be proven in practice, i will allow time to show that such a thing can happen. To the theoretical question, if a Pontic theatrical trend can be created now and for a long time, every subsequent Pontian performance is the answer.

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Appendix



Fig 1: "The leaflet, programm, of the performance of the play Tis Trihas to Gefyri from the Greek Drama Collective, directed by Theodore Kanonidis – Apollon in Sokhumi. The photo was taken in May 2018 from Konstantinos Fotiadis' personal exhibition Pontos Right and Honor in Memory in Thessaloniki"

Το Εθνικό Κρατικό Θέατρο το Συχούμ

Σύμφωνα με την υποσχέσή μας, πώς, το περιοδικό μας αυτό, θα ενδιαφερθή για την κοινωνική και καλλιτεχνική εκδήλωση όλων των Ποντίων, σ' όποια δήποτε γωνιά της Ελλάδος και του Εξωτερικού κι' αν βρίσκονται, δημοσιεύουμε την παρακάτω σύντομη ανταπόκριση του Ζ.Θ. για το Κρατικό Εθνικό Θέατρο του Συχούμ.

Οι Έλληνες της Αυτόνομης Απχάζικης Δημοκρατίας (Τμήμα της Σοβιετικής Ένωσης) είναι Πόντιοι, μεταναστεύσαντες κατά καιρούς απ' τα παράλια της Μαύρης Θάλασσας, και αποτελούνε σήμερα ένα συμπαγές στοιχείο, κυρίως μέσα στην πρωτεύουσα της Δημοκρατίας, το Συχούμ.

Την ανταπόκριση αυτή, τη δημοσιεύουμε, όπως μας έστάλη, χωρίς καμιά όρθογραφική διόρθωση, σαν δείγμα της γραφής των εκεί Ελλήνων. Είναι γνωστό, πώς οι Έλληνες της Σ.Ε. καθιέρωσαν ως επίσημη γλώσσα τους τη Δημοτική καταργήσαντες ολότελα την όρθογραφία και χρησιμοποιούντες το γράμμα υ, για τη δίφθογγο ου. Το ίδιο ήμειψον και το διπλό ρς για το παχύ ς, όπως είναι το γαλλ. ch.

«ΠΟΝΤΙΑΚΑ ΦΥΛΛΑ»

Εδώ κι οχτώ χρόνια, στο Συχούμ, με την καθοδήγηση τις Σοβιετικές Κυβερνήσεις, παράλλα με τάλα θέατρα τον διάφορον εθνικοτίτον, διοργανώθηκε κε το πρότο ΕΛΙΝΙΚΟ ΚΡΑΤΙΚΟ ΘΕΑΤΡΟ.

Στιν αρχί το θέατρο αντιμετόπιζε μεγάλες διςκολίες, τις οποίες όμως υπερνίκησε.

Τα μέλι το Ε.Κ.Θ., πν στιν αρχί ίσαν ερασιτέχνες από διάφορους δραματικούς ομίλους, σιντοχρόνο κατέχτισαν την τέχνη τις καλιτεχνίας, θεωρητικά κε πραχτικά κε μπίκαν σιτι σιρά τον προτοπόρον καλιτεχνόν.

Το Ε. Κ. Θ. έχι βάσι τον ροσιαλιστικό ρεαλιζμό κε την μέθοδο τις σίνθετις καλιτεχνίας. Κάθε έργο σινοδέβετε με μυσική, χορός, καλιτεχνική σκινοθεσία κε φωτιζμό.

Ίσαμε σήμερα το Ε. Κ. Θ. το Συχούμ, ανέβαζε σαράντα έργα: προτότιπα, διασκεβαζμένα κε μεταφραζμένα.

Προτότιπα έργα πέχτικαν. Το Θ.Κανονίδη: ΓΙΑ ΤΟ ΚΟΛΧΟΖ, στιν Ποντική Δι-άλεκτο «ΠΡΟΣΦΥΓΕΣ», στιν Ποντική κε σιτι διμοτική, «Τ ΑΓΡΙΠΠΟ ΤΟ ΜΑΤΙ», στιν Ποντική. «ΤΙΣ ΤΡΙΧΑΣ ΤΟ ΓΕΦΙΡΙ», στιν Ποντική, κε άλα.

ΓΙΩΡΓΗΣ.—Λοιπόν;

ΚΩΣΤΑΝΤΗΣ.—'Ακόμα δέν τό βοήκες; Ποιόν άλλον, λοιπόν, αγαπᾷ... Έμένα!... Έμένα ὀνειρεύεται... ἔμένα περιμένει... (Τὸν πιάνει καὶ γιομᾶτος χαρὰ τὸν στριφογυρίζει καὶ τὸν φιλεῖ).

ΑΥΛΑΙΑ

ΤΕΛΟΣ ΤΗΣ ΤΡΙΤΗΣ ΕΙΚΟΝΑΣ

Το Γ. Φοτιάδι: «Ο ΛΑΖΑΡΑΓΑΣ», στιν Ποντική.

Το Μ. Κιζίκινου «Ο ΚΟΚΙΝΟΣ ΤΡΑΓΟΣ» σιτι Διμοτική.

Το Χ.Γάιου «ΤΟ ΣΚΥΛΙΚΙ», σιτι Δημοτική, κε άλον.

Έργα ρόσον δραματουργόν, μεταφραζμένα σιτι Διμοτική, πέχτικαν: Το Φάικο «Ο ΑΝΘΡΩΠΟΣ ΜΕ ΤΟ ΧΑΡΤΟΦΙΛΑΚΙΟ.»

Το Μπελοτσερκόβσκι: «Ι ΦΥΡΤΥΝΑ»

Το Κίρςον: «ΤΟ ΘΑΒΜΑΣΙΟ ΜΙΓΜΑ»

Το Αρμπύζοβ: «Ι ΕΚΣ ΑΓΑΠΙΜΕΝΙ

Το Κατάγιεβ: «ΤΑ ΝΙΑΤΑ ΜΑΣ»

Το Κορνεϊτςκ: «ΤΟ ΒΥΛΙΑΓΜΑ ΤΥ ΣΤΟΛΥ» κε άλα.

Κλασικά πέχτικαν:

Το Σοφοκλί: «ΙΔΙΠΥΣ ΤΙΡΑΝΟΣ» το ο-πύ τα σκινικά στίχισαν 8,400 ρύβλια

Το Σσίλερ: «ΕΠΙΒΥΛΙΑ ΚΕ ΑΓΑΠΗ»

Το Γκόγκολ: «Ι ΠΑΝΤΡΙΑ»

Το Οστρόβσκι: «Ο ΑΘΟΟΣ ΦΤΕΧΤΙΣ»

Το Μολιέρυ: «ΑΜΦΙΤΡΙΟΝΑΣ» κε άλα.

Το ΕΛΙΝΙΚΟ ΚΡΑΤΙΚΟ ΘΕΑΤΡΟ το Συχούμ, δέν εκσιπιρετί μονάχα τις άπετίσις τον εργαζομένον τις Απχαζίας, αλά κε το Ατζαριστάν κε το Εθνικό ραγιονίυ τις Κρίμ-σκαγιας, όπου περιοδέβι σιχνά κε δίνι σι-ρά παραστάσις.

Το Ε.Κ.Θ. χέρι μεγάλης εχτίμισις κι αγάπης απ' τις Εθνικές μάζες τις Σοβιετικές Ένοσις, γιατί στέκετε στο ίπρος τις αποστολίσ τυ.

Ιδιέτερα χριάζετε να τονιστί ο καθοδικός ρόλος το δραματουργύ, καλιτεχνικό,

Fig 2: " The correspondence from Sukhumi written in the 20 lettered alphabet, in the 3rd issue of *Pontiaka Fylla* (pp. 17 -18), released in May 1936 " found in the internet archive of the Comitee of the Pontian Studies <http://epm.omegatechnology.gr/top2.aspx?materialid=2003> (accessed 18-10-2019)

καθοδιγιτί κε προταγωνιστί τυ θεάτρου, Θ. Κανονίδι, ο οποίος με τιν ακαταπόνιτι κε πολίπλεβρι εργασία τυ ζινετέλεσε περισότερο από κάθε άλλον ζτιν διμιουργία κε ανά δικει τυ ΕΛΙΝΙΚΥ ΚΡΑΤΙΚΥ ΘΕΑΤΡΥ Συχύμ.

Ι κιβέρνιςι περίσεπσε φέτος τιν επιχορίγιςι τυ Θεάτρου σε 130 χιλιάδες ρύβλια κε βράβεπσε μετέπιτα με γραμάτα τιν κολεχτίβα τυ θεάτρου κε τον καθοδιγιτί τυ.

Ζ.Θ.

Τò παρακάτω τραγούδι είναι άπ' τò έργο του Δ. Κανονίδη «ΟΙ ΠΡΟΣΦΥΓΕΣ». Τò τραγούδι ευτό καθώς και άλλα τραγούδια του ίδιου έργου, έγινε δημοφιλές και τραγουδιέται παντού, όπου βρίσκονται Πόντιοι.

Π. Φ.

“Αρ έλήγορα, για γραφέστε-με σόν κατάλογο τή παπορή,
Έμην σώστε-με, γουρταρέψτε-με, άδά νά ζή κανείς 'κ' έπορεϊ
Έγώ έχτισα με τά αίματα-μ, όσπιτ έμορφο κοτσά γιαπί
Κι' άτην λέγνε-με—τεσά 'κ' είν'άτά—ντό θά φτιάγω άγοϊκο ζωή.
Πέϊ-μας τ' όνομα-ς. τή φαμέλια-ς και τόν τόπον που θέλεις νά πäs,
Κι' άσò Φίναντελ άτνασένιε, δέβα φέρον ντό δέν 'κι χρωστäs.
Έμην λέγνε-με Παπαδόπουλο και Βεζύρη τρανό τή χωρή
Πάντα λέγ-ατο, σακίν εύκαιρο σά ποδάρια νά στέκ 'κ' έπορεϊ
Τά παράπονα-ς αλού πέϊ-ατα, τώρα άκσον ντό λέγω έγώ,
Τά παράδιας δös. λόγια 'κ' είν'άτά, άρ άτό έν άσ' όλον καλό.

Γουρταρέψτε-με=(τουρκ.) γλυτώστε με φαμέλια=(ρωσ) επώνυμ). Φίναντελ (ρωσ.) οϊκονομική έφορεία. άτνασένιε (ρωσ.) άναφορα, άπόδειξη.

“Ξένε-μ κι' άν ωäs σήν ξενιτειάν,,

Λαϊκό Τραγούδι του Πόντου

—Ξένε-μ κι' άν πäs (σήν ξενιτειάν, μη στέκς, λήγορα έλα
Σήν ξενιτειάν θολά νερά, φαρμακερά πεγάδια,
Που νίφκεται μαρένεται που πίν-ατα άποθάνει,
Που πλύν τά χεροπόδαρια τή στράταν φασιρεύει
Χριστέ-μ' νά μ' έξημέρωνες, πουλίν νά μ' έκελάιδνες,
‘Ο ξένο-μ' ξενιτέας έν, μερών θά ξενιτεύει.
—‘Ανάθεμα τοι μαραγκούς, που χτιζνε τά καράβια,
Ξενιτέβνε οί νιόπαντροι και κλαϊγνε οί νυφάδες.
Μαρτί κινουν τά κάτεργα κι' ‘Απρίλη τά καράβια.
Σ' έρημον τόν Καλομηνάν κινουν τά παλληκάρια
Κινά τή μάννα-μ ό γαμπρόν τή πεθερά-μ ό γούκας
—Ξένε-μ θά πäs σήν ξενιτειάν, πόσα χρόνια θά στέκης;
—Δύο νά στέκω είν' πολλά κι' έναν νά στέκω λίγον,
‘Εϊγάπ άσò χατήρι σου έναμς χρόνον θά στέκω.

Έκ τής συλλογής Α. ΣΟΥΜΕΛΙΔΗ

ΛΕΞΙΛΟΓΙΟΝ

Σασιρεύει=μπερδεύει, χάνει. Καλομηνäs,=Μάϊος, Γούκας=γιοκάς. ‘Εϊγάπ=‘Αγάπη. Ένάμς=ένάμισυ.

Fig 3: " The lyrics of the song of the play I Prosfyges stin Ellada by Theodore Kanonidis as presented signed with the initials Π.Φ., in the 3rd issue of *Pontiaka Fylla* (pp. 17 -18), released in May 1936 " found in the internet archive of the Comittee of the Pontian Studies <http://epm.omegatechnology.gr/top2.aspx?materialid=2003> (accessed 04-10-2019)

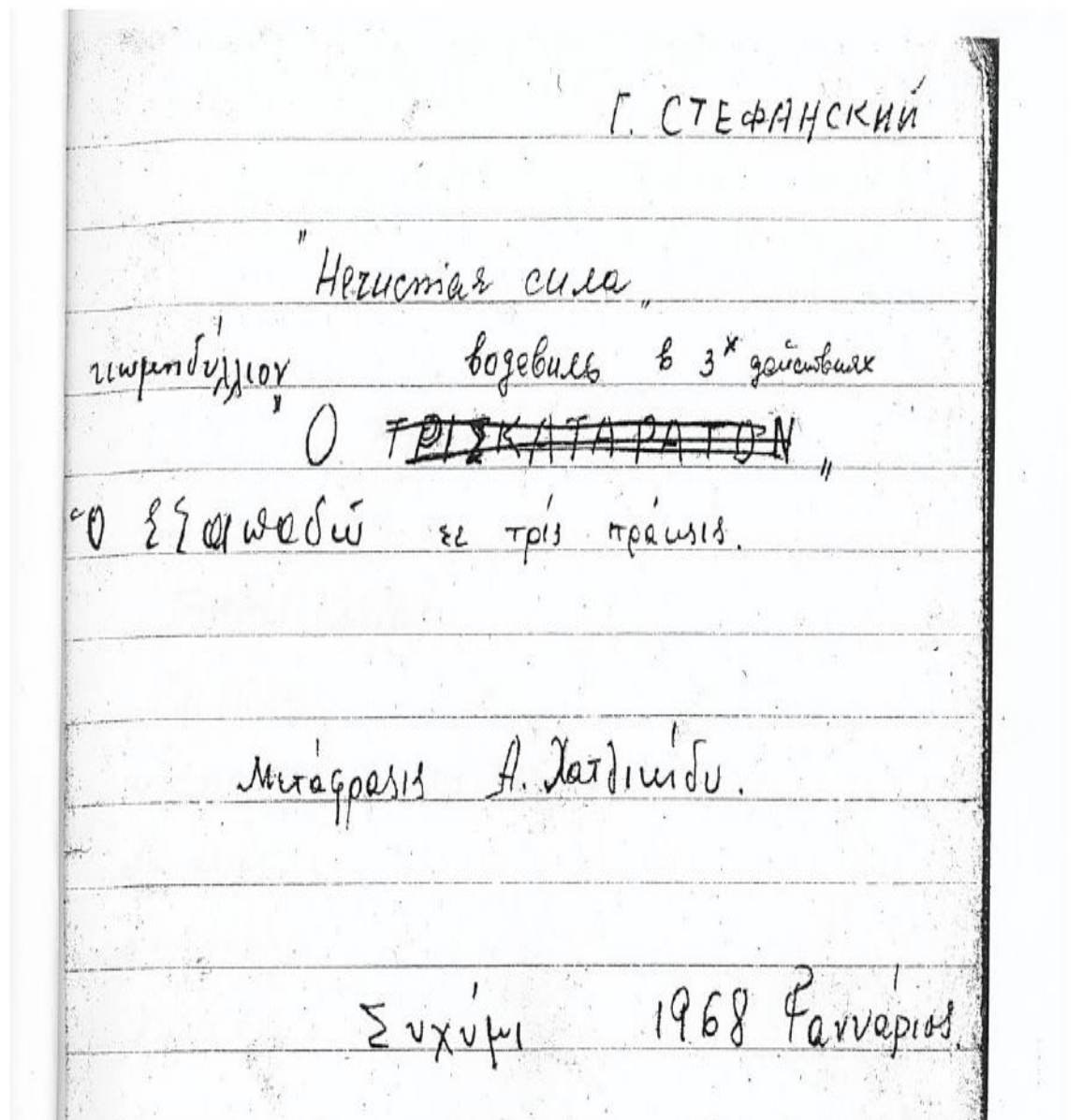


Fig 4: " A copy of the front page of the notebook in which Alexandra Hatzikidou translated the play of Stefanskii. It is handwritten in the 20 lettered alphabet. We can see that she changed her mind about the tittle of the play , naming it *ΟΕξαποδο*." found in the file no.231 of the archive of Polys Haitas that is kept in the library of the Comitee of the Pontian Studies during my visit on Comitee of the Pontian Studies 08/04/2019